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DOROTHY DAFFRON.

A CHICAGO MISSIONARY.



The above is a picture of W. T. Hall, otherwise and more universally known as "Biff" Hall. This distinguished and handsome man is the dramatic editor of the Chicago *Evening Post* and the Chicago correspondent of *The Dramatic Mirror*. He is noted not less for his veracity than for his industry. Some persons accuse Mr. Hall of being a professional humorist, while others allege—according to temperament and previous condition of servitude—that he is a jester, a wag, a guvner and an all-round good fellow. As a matter of fact, however, Mr. Hall is a man with a mission. Early in life he observed with pain and sorrow that the advance agent and the business manager were cruelly neglected by the press, and that while all other branches of the profession received their dues these accomplished gentlemen were treated with cold disdain. Having a large heart, and feeling a boundless sympathy for the oppressed, Mr. Hall decided to devote his young life to the noble work of reforming this state of things. How well he has succeeded the whole country knows. It is rumored, on excellent authority, that a testimonial of appreciation and good character will be presented to Missionary Hall by the W. C. T. U. at the dedication of the Mackay Spectatorium.

GILL CONTRADICTS GOODWIN.

Last week *The Mirror* published the substance of a statement by Cheever Goodwin to the effect that Henry E. Dixey had asked him to write something on the lines of *Adonis*, and that he outlined the piece that was afterward produced under the title of *The Seven Ages*. Afterward Mr. Dixey sent word to Mr. Goodwin that the idea was not what he wanted, and the author was astonished when later *The Seven Ages* was produced.

William Gill, who was responsible for *The Seven Ages* as performed by Mr. Dixey, called at the *Mirror* office the other day to contradict Mr. Goodwin's assertions.

"The first I knew about *The Seven Ages*," said he, "was when Mr. Dixey sent me a telegram asking me to call on him. I went. He said he wanted a piece written in which he would be able to appear in characters representing Shakespeare's seven ages of man. Beyond that I received no suggestions from him."

"I went to work and wrote the piece. The whole of the dialogue and the words of the songs were my original work. E. E. Rice composed the music. No one else collaborated with me in any shape or form."

"The assertion that Harry Askin with Mr. Dixey consulted Mr. Goodwin on the subject was absurd. Mr. Askin and Mr. Dixey had no connection at the time in question. Moreover, Mr. Goodwin was present at the dress rehearsal of *The Seven Ages* in this city. That would have been a good time for him to have made his claims, but he said nothing regarding them."

COFFIN TO LEAVE RUSSELL.

Hayden Coffin, the baritone, who was engaged by T. Henry French last Spring as principal support of Lillian Russell this season, will resign at the end of the present tour.

When Mr. Coffin signed his contract with Mr. French he was a prime favorite in London. He stood practically at the head of his particular branch of the profession. Shortly after signing with Mr. French, he came to America to sing under young Mr. Pratt's management in *The Robber of the Rhine*, at the Fifth Avenue Theatre. So it was that his first appearance in the Lillian Russell Opera company lost the *Idiot of an American* debut. At the time, Mr. French was highly indignant. He considered that Mr. Coffin had violated the spirit, if not the letter, of his agreement.

But Mr. Coffin appeared in *La Cigale*. The Mountebanks, and *Giroflé-Girofla*. He did not feel, however, that his position in the company was made, to say the least, unduly conspicuous. He felt possibly very much as did Attolie Claire before him, who also gave up a capital position on the London lyric stage to sign with Mr. French—that Miss Russell held the stage, and drew a very large circle around herself. At any rate, the fact that the management was not over-anxious to have Mr. Coffin sing interpolated songs, and, on one occasion, at least, made an effort to eliminate his song, may have had something to do with his desire to sing elsewhere next season.

The Mirror understands that, upon leaving

Miss Russell's support, Mr. Coffin will go to Australia to head a company under most favorable auspices.

Mr. Coffin's successor in Miss Russell's support will be Charles Bassett, the American tenor, who has been heard here in Rudolph Aronson and J. C. Duff's Opera companies.

NOTABLE AMATEUR PERFORMANCE.

The Brown University students occupied the Providence Opera House on May 3, presenting for the first time a comic opera, *Eight Times Eight*, composed by Professor N. B. Sprague, and written by W. C. Langdon, Jr., of the class of '02. The event had been happily looked forward to, and the theatre was crowded at every performance. The music was bright and catchy, and the libretto witty, and the production was successful. The following is the novel story of the opera:

Eight young men becoming enamored of the eight daughters of a wealthy man, propose an elopement which is nipped in the bud by an active sergeant of police. The latter being a justice of the peace, is, however, persuaded to marry the eight couples, which he does by having them all join hands in a ring. The second act discloses a court room and eight jilted lawyers plotting to break the will of the late millionaire, which left everything to the daughters provided they were married. They claim technically each daughter married eight husbands and that the will is thereby rendered null and void. The eight young men then invite the lawyers to a dinner and detain them until the judge has decided in favor of the original will.

The librettist, W. C. Langdon, Jr., played two parts—that of the wealthy banker and that of the judge of the probate court—while the other characters were taken by L. Sharpe, Jr., '03; F. D. Elmer, '05; Ed. Trinkham, '05; W. L. Beers, '05; Louis Windsor, '06; W. P. Hinckley, '04; H. W. Sackett, '04; E. S. Nash, '04; Livingston Ham, '04; Walter G. Carly, '05; and G. B. McIntyre, '04.

DOROTHY DAFFRON.

The portrait of Dorothy Daffron adorns *The Mirror*'s first page this week. Miss Daffron will go out next season in the New York Bijou Theatre success, *The Man About Town*. She is the daughter of a prominent merchant in Richmond, Va., and possesses the beauty typical of Southern women. Added to other attributes that make for stage success, she has education and refinement, and with these she ought to become distinguished in the line of work that she intends to adopt for stellar effort. Miss Daffron was first seen in public eight years ago in Bartley Campbell's *Clio*. Her stage schooling under this author was thorough and productive of excellent results. She was afterward a valued and a valuable member of other organizations touring the country. In comedy Miss Daffron has charm and individuality, and as a dancer she has won the highest praise. She has several dances of her own devising that she will introduce next season, and among them is one that is said to out rival the serpentine in originality and artistic effects. In *The Man About Town* Miss Daffron will be featured, and when it is added that this organization as projected will be one of the best of its kind ever sent on the road, the significance of her engagement and its promise will be better understood. Miss Daffron's gowns will be a feature in the production, and they are said to be of the best Parisian handiwork. From the reception of *The Man About Town* in this city and the work of W. H. Chisholm, who is its sole owner and manager, there seems to be no doubt of its success next season. It will have every aid that enterprise can bring to it.

A FAIR COMPARISON.

Harry Lacy, who was recently in Chicago, is enthusiastic in praise of the Fair as a show, but says the theatres there will not benefit. He recalls the theatrical experiences at the Philadelphia Centennial, where the Kralfys were bankrupted in their Alhambra Palace, now the Broad Street Theatre, where Simmons and Slocum's Minstrel Theatre lost a fortune; where Colonel Wood, the Museum manager, was sold out by the Sheriff, and the National Theatre, then first opened, failed. The same conditions, says Mr. Lacy, extended to New York, which expected a crowd of visitors. Augustin Daly, then running a fine company headed by Fanny Davenport in *Pique* at the Fifth Avenue Theatre, lost heavily; Maurice Grau and A-mee, who brought over Offenbach at the head of a superb orchestra, and gave thirty concerts in Gilmore's Garden, lost \$30,000; Kelly and Leon's Minstrels, located where Koster and Bial now are, were unable to pay salaries, while all the theatres fared wretchedly. From the present outlook in this city, however, other conditions will mark this Summer in New York.

LAURA RICHMOND SHOT.

Courtland Freeman Bridgeman shot at and probably fatally wounded Laura Richmond at Montreal last Tuesday. They were married in Winnipeg some time ago when Bridgeman was editor of the *Western Sunbeam*. Mrs. Bridgeman was connected with the Gurney Opera company, which stranded in Montreal, and her conduct in that city is said to have inspired Bridgeman's act.

LUCY DALY IN ARCADIA.

Lucy Daly, one of the Daly Sisters, well known as agile and graceful dancers, has been engaged by Mrs. Jennie Kimball to head a Number Two Arcadia company to play at Chicago during the Fair. The Number One Arcadia company, with Corinne as the star, is already playing in that city at Jacobs' Alhambra Theatre. The two companies will be counter attractions.

GOSSIP OF THE TOWN.

Managers and stars are "chummy" nowadays. W. M. Wilkison and Alexander Salvini are going to traverse Europe together, and William A. Brady and James J. Corbett will make a tour of the world.

Thomas W. Rixley and his wife (Emily Barker) have taken an apartment at 28 West Thirty-first Street for the Summer.

The statement made by David Henderson in last week's *Mirror* that Abbey, Schoeddel and Grau's spectacle, *America*, in course of production at the Auditorium, Chicago, is losing money, was pooh-poohed last week at the office of that firm in the Metropolitan Opera House.

The members of the stock company of the Lyceum Theatre playing on tour and also the members now appearing in *The Guardsman* will band together again on Nov. 13, when the seventh annual season of the Lyceum will begin. On that date the first of a series of new plays will be produced.

George H. Walker has just leased the Grand Opera House at San Antonio, Tex., for a period of five years. The theatre will be under the management of Messrs. Rigby and Walker.

The new St. Paul Auditorium was opened last Tuesday afternoon by a choral performance. Solos were sung by Fran Amalia Materna and Plankett Greene. The auditorium will seat 10,000 persons.

The suit brought by Alice Hosmer against Manager Henry Greenwall, for salary as a member of *The Little Tycoon* company, from which she claimed to have been discharged in violation of her contract, has been compromised. The claim was for \$2,200, and the actress has accepted \$1,200.

David Belasco has finished a play for the Empire Theatre, but has not yet fixed upon a name for it.

It is said that Rosina Vokes will have a repertoire of ten plays next season.

A. R. Schade is translating *The Talisman* in London for Manager Hammerstein, who will try it at the Manhattan Opera House. The libretto is by D'Ennery and Baroni.

Charles E. Poor, formerly with *The Power of the Press*, is ill at the Post-Graduate Hospital on East Twenty-sixth Street. About two weeks ago Mr. Poor underwent an operation at this institution. His ailment was complicated with a fever, and for a time his life was despaired of. He is now slowly recovering, however, under the care of his physician, D. S. Rangs, and the house doctor.

Frank E. Hewitt, of the Thomas E. Shea company, has returned to his home in Haverhill, Mass., where he is arranging to put on an amateur production.

Money Mad will go out next season under the management of Launey and Wakeman, with a strong cast, new scenery and effects. A number of innovations are promised.

Joe Coyne is on a Spring tour with Gray and Stephens.

Thomas G. Leath, manager of the Opera House, Richmond, Va., paid a flying visit to New York last week.

E. H. Sothorn will begin his seventh annual engagement under the management of Daniel Frohman at the Lyceum Theatre the latter part of July. He will, as heretofore, continue at the Lyceum until the return of the regular stock company. He will begin his engagement by producing Robert Buchanan's new play based on the life and times of Richard Brinsley Sheridan.

Shore Acres will be produced at the Fifth Avenue Theatre in this city next Fall.

The Denver Ministers' Alliance is crusading against Sunday theatricals.

Joseph Herbert and Celie Ellis are to head the Queen's Comic Opera company, which will open a Summer season in Canada on May 22.

Nellie Hamilton, wife of John F. Cox, of 302 Dean Street, Brooklyn, who came to this city on May 4, in behalf of her husband, who was ill, and all trace of whom was lost for several days, is again at her home. On the day following her disappearance she was found wandering in this city and was placed in charge of a matron at the Tombs. Last Tuesday the matron learned her identity, and Mr. Cox was sent for. Mrs. Cox said that her mind was a blank as to what had occurred.

There was a lively row at the Grand Theatre, Williamsburg, last Wednesday night, caused, as alleged, by the unfair fighting of one William Hill, a negro pugilist with a burlesque company. Eddie Avery, a local sparrer, had put on the gloves with Hill, and the latter's doings made Avery's friends, who made up a large portion of the audience, so angry that their threats induced the show management to send for the police. Serious trouble was thus averted.

George P. Goodale, of the Detroit *Free Press*, is paying his annual visit to New York. His sojourn here generally consumes two months. Mr. Goodale has a host of friends in the metropolis.

John J. Lehman, of the Rochester *Union and Advertiser*, has been in the city the past week. He reports excellent business in the Flur City the past season.

The bookings for the Frederick Solomon Opera company are nearly complete. Mr. Solomon, who will have Midge Lessing for his leading soprano, will open his season at New Haven on Sept. 4.

A large party of officers from the naval fleet witnessed *The Girl I Left Behind Me* at the Empire Theatre last week as guests of Mayor Gilroy.

A young woman caused some excitement in the balcony of the Fifth Avenue Theatre last Wednesday night by shrieking and falling in a fit of hysterics. She was carried out into the foyer by ushers, and not reviving there, was taken to the New York Hospital in an ambulance. It was learned that her name was Kate Blake, and that she resided at 155 East One Hundred and Fourth Street.

Delia Brann is now the owner of the People's Theatre at Oakland, Cal.

The Kimball Opera Comique company, headed by Corinne, opened at the Alhambra Theatre, Chicago, last week, to the largest business in the history of the house. Hundreds were turned away, and the press was generous in praise of *Arcadia*. One of the features of the performance is an electric march, produced by Barney Fagan. Corinne's Scotch sword dance and her singing of "The Idol of My Heart" are highly praised.

Nelleta Reed, who made her debut in Jacob Litt's company last Summer at St. Paul, has won much praise this season for her personation of the French woman in *Hauds Across the Sea*. Miss Reed is the daughter of Colonel John A. Reed, a prominent politician of Minnesota.

Eloise Mortimer, formerly with James T. Powers in *A Straight Tip*, has been engaged as prima donna by A. L. Wilbur for his opera company. She began her engagement at Bridgeport, Conn., last Friday.

Marie Hubert Frohman agrees with the remarks made by "The Usher" last week that it is a mistake for a star to cling to a single play season after season. She says that her tours in *The Witch* have been money-makers, but that nevertheless she will next season star in a repertoire of one-act plays.

Henry White, of the Brooklyn *Daily Times*, has written a play called *A Dark Horse*, which Manager W. W. Freeman, of Frank Daniels' company, will produce with a strong cast headed by Arthur E. Moulton, of the Hoss and Hoss company. The production will be embellished by special scenery. *A Day in Camp*, a musical military comedy, by the same author, is also to be produced next season.

Harry N. Farren and Charlotte Ray, of Master and Man, were married last week. They will join W. A. Edwards' Romany Rye company next season. Mrs. Farren to play *Gertie Hackett* and Mr. Farren to act as manager for Mr. Edwards.

A Trip to the City, the farce-comedy with panoramic novelties in scenery already noted by *The Mirror*, will be produced for one week at the Opera House, Paterson, N. J., commencing on May 22.

H. S. Ricci will begin a starring tour in *The Winning Hand* on May 22, supported by a company including Viola Gates, Alice Coleman, Mildred Connor, Harry Tansey, Joseph Sheridan, Earl Stearling, Phil Ryley, Max S. Wilt, and Dominick McCaffrey, the pugilist. Alex. Franklin will be the manager and R. L. Tayleur business manager.

Francis Wilson has engaged Harold Blake for the part of Eugene, and Cecile Eissing for that of Cerise in his revival of *Emmie*.

Hattie Harvey and John Gilbert have been engaged by M. B. Leavitt for his Chicago production of *Columbus*.

J. M. Hill will produce a new opera in Buffalo about Oct. 1, with Marie Tempest as the star. The opera has not yet been named.

Owing to a lack of public interest in a proposed concert by the New York Symphony Orchestra, at Kansas City, Conductor Damrosch has declared the engagement off. Henry McLachlan, local manager of the event, threatens a damage suit.

Maudie Durbin, of Modjeska's company, is said to have engaged to star jointly with Otis Skinner in a Shakespearean repertoire next season. Miss Durbin has been on the stage only since last October.

A new play entitled *Hermath*, by Herman Suderman, a German author, will be added to Modjeska's repertoire, it is said.

The Warde-James company closed on Saturday night at Trenton, N. J., after a most prosperous season. With C. D. Herman—who will remain with the company next season—Warde and James have been designated throughout the West as the *Triumvirate*. Edythe Chapman, leading lady, and Harry C. Barton, one of the oldest legitimate actors on the stage, will also be of next season's company, it being Mr. Barton's seventh year with Mr. Warde.

A three-act local farce by Walter C. Bellows, called No. 3—A, will be originally presented at the Standard Theatre next Monday night by a company including E. J. Henley, R. A. Roberts, W. H. Compton, Charles Butler, Homer Granville, Blanche Walsh, May Robson, Gracie Kimball, and Mrs. E. A. Eberle.

Frank E. Baker and Annie Burton, both of the Ole Olson company, were married on Sunday at the residence of the parents of the bride, 1215 Noble Avenue, Chicago.

The Chicago Stock company was last week stranded at San Diego, Cal., and most of its members left without funds.

Ed. Radon, treasurer of the Fisher Opera House, San Diego, Cal., is enjoying a vacation in San Francisco.

It is not always the actor that suffers from the manager. Managers are sometimes hurt by ingratitude and irresponsibility on the part of their employes. It is related to *The Mirror* that some time ago while on the road A. L. Wilbur was approached by a man who pleaded for an engagement, promising to do anything if he could get employment. He was engaged, and seemed grateful for the opportunity that had been given to him. Later, however, when his leaving the company would embarrass the management, the singer—he had become quite prominent in Wilbur's Opera company—saw an opportunity that would give two or three dollars a week more than he was receiving. He asked and received a week's pay before the curtain rose one night, and after borrowing money from three members of the company and several stage hands he quietly took a train out of town while the opera was in progress.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. M. McLean, Gen. Eastern Agent, 409 Broadway, New York; F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill.; F. Chandler, G. P. Agent, St. Louis.

AT THE THEATRES.

Palmer's—1492

Historical extravaganza in three acts. Libretto by R. A. Barnett. Music by Carl Pfeiffer. Produced May 15.

Ferdinand of Aragon.....Walter Jones
Alonso de Quintanilla.....Edward M. Fawcett
Don Juan.....W. J. Sloan
Captain Martin Pinzon.....Charles F. Sloan
Don Pedro Margarite.....John C. Sloan
Charles VIII.....Louis C. Sloan
Adolphus Fitzoslie.....Volande Wallace
Wald Marian.....Eileen Karl
Ward Knickerbocker.....C. J. Allen
Felix.....W. J. Sloan
Isabella of Castile.....Richard Harlow
Erasmus.....Fred. Howard
Infanta Joanna.....Theresa Vaughn
Infanta Catalina.....Hattie Williams
Brida de Murphy.....Edith Sinclair

There was a shower of Rice at Palmer's Theatre on Monday night. It was E. E. Rice and Rice's Surprise Party—eighty in all—returned to town after pilgrimages to Australia and Boston. They come back in a species of stage production called on the programme an historical extravaganza, and impressed on the mind of the audience as a mixture, well shaken, of opera comique, comic opera, stereopticon views, extravaganza, farce-comedy, vaudeville, local comedy, burlesque, minstrelsy and variety.

Its title is 1492. The libretto is announced by the management to be by R. A. Barnett and the music—which is brisk—by Carl Pfeiffer. There are also *musicians* by such composers as Rubenstein and Rice.

We really don't remember exactly all we saw and didn't see at Palmer's on Monday. We believe we started out in Spain and drifted, in the second act, upon the Fifth Avenue Hotel.

In Spain we saw a remarkably graphic and graceful female impersonation by Richard Harlow as Queen Isabella, and at the Fifth Avenue Theresa Vaughn, an Irish policeman and an American tramp were amusing. Meanwhile, the plot was developing—somewhere.

1492 seems to be an attempt to make people laugh, and with that purpose in view the watchword is variety. The audience on Monday—which was gigantic in its proportions and hilarious in its conduct—had evidently just what it wanted. You may call 1492 whatever you please, and you will probably miss it until you arrive at the term "a popular success."

The piece is chock full of rags, puns, and equivokes—as were *Evangeline* and *The Corsair*, and it has furthermore pretty girls, gaudy scenery, dazzling costumes—of course they were, since Captain Thompson designed them; and the talent of Mark Smith, Edward Farar, Miss Vaughan and Mr. Harlow.

Local color was given to the scene in New York by the appearance in the hotel entrance of Marshall P. Wilder and Digby Bell.

Union Square—Wilson Barrett.

A well varied triple bill was given at the Union Square Theatre last evening by Wilson Barrett, and will be continued throughout this week, which marks the conclusion of Mr. Barrett's season.

The house was large and enthusiastic, albeit a trifle impatient during the long waits.

The Miser shows an old man gloating over his ill-gotten gold, and refusing to give a ducat for a beautiful woman's kiss. The woman warns him of his approaching death, but the miser scorns the thought. The devil offers the old man a year of life for some of his gold, but when the miser gives him counterfeit coin death comes.

The Miser is entitled "a phantasy." It is weird in conception and harrowing in development. Mr. Barrett fingered the miser's gold and begged life of death personified in a manner thoroughly in accord with the spirit of the play. His appearance was striking; his acting effective and realistic. Franklin McLeay was an agile devil and Austin Melford a grim Death.

A Clerical Error was in pleasing contrast to *The Miser*, and gives a delightful picture of a rustic clergyman's love and sacrifice for his ward.

As Rev. Richard Capel, Mr. Barrett gave a delightful performance of the clergyman. Maud Jeffries was charming as the ward. Franklin McLeay made a distinct hit as Perry, the butler.

Chatterton, written expressly for Mr. Barrett, would seem better suited to a less robust physique than his, yet the exquisite art with which he portrays the spiritual and suffering poet is such that the genius of the character appeals sympathetically to all. Miss Jeffries was a graceful Lady Mary, and the rest of the cast generally excellent.

Grand Opera House—Il Trovatore.

The Grand Opera House has been given over this week to the management of Edmund C. Stanton—likewise to popular operas. Last evening was devoted to *Il Trovatore*, the melodious strains of which never fail to stir a West Side audience to demonstrative enthusiasm.

Marie Tavarly did full justice to the role of Leonora. Payne Clarke proved a spirited Manrico, and the possessor of an excellent baritone voice. August Montegriffo renewed the success he won on former occasions in the part of Count di Luna. It is a pleasure to hear a tenor take all his light notes from the chest instead of resorting to falsetto trickery. William Nanten also deserves commendation for his rendering of Ruiz. Lizzie Macnichol as Azucena and Rose Torrani were in keeping with the general excellence of the entire cast. The chorus was fairly good, and the orchestra held its own.

Gustav Hinrichs announces Maritana for this (Tuesday) evening and Saturday matinee; and *Cavalleria Rusticana* and the third act of *Ernani* for Wednesday evening. *Il Trovatore* will be repeated on Thursday, Friday and Saturday nights.

Fifth Avenue—The Henrietta.

Bronson Howard's comedy has been seen

too often in this city to require comment. It is sufficient to say that the combination of the mirthful and serious situations with which it abounds, combined with the clever acting of Mr. and Mrs. Robson and their company has all the charm of former days.

The company as a whole is satisfactory, although George Halton hardly suggests an English Lord and Amy Busby mars an otherwise charming interpretation of the young wife of Vanalstyne by a disagreeable whine which is intended to express emotion.

Wm. Verrance as the Rev. Dr. Murray Hilton was excellent and Olive May was sweet and girlish as Agnes.

People's—La Belle Marie.

At the People's Theatre last night Agnes Herndon opened a week's engagement in *La Belle Marie*. This actress has a faithful following on the East side, and her greeting was unqualifiedly hearty last night. Miss Herndon is no less celebrated as a horse-woman than as an actress, and her famous equine, "Satan," shares her popularity. The story of her acquisition of this handsome animal by winning a race upon his back at Senator Fair's stock farm in California, the terms of the contest being that if she lost she should kiss the Senator, has often been told.

Tony Pastor's—Variety.

Lily Burnard may be set down as a favorite at Tony Pastor's, where she entered upon her second week to great favor last night. In style she is quite different from other English performers seen here, and she adds beauty to cleverness. J. W. Kelly has returned with Frank Bush to this house, and these very amusing specialists but add to their popularity steadily. Louie Cassati, Swedish vocalist, made her first bow last night, and quickly won her way to the good graces of the audience. An excellent bill is filled out by the Big Four, Rice and Einar, Kelly and Ashby, John and Harry Dalton, and the Morellos.

14th Street Theatre—Therese Raquin.

Therese Raquin, which had before been presented by Mrs. Potter and Mr. Bellew on two former engagements in this city, was again seen in their hands at the Fourteenth Street Theatre last night. The audience was a good one, and the event was, as before, interesting. If these artists fail at all in this strange drama of crime and remorse, it is in the later scenes, which require the highest types of genius to give them full force and consistency. In the earlier scenes, Mrs. Potter's work is the most artistic she has shown here, and Mr. Bellew gives a probable picture of the character he assumes.

Harlem Opera House—My Official Wife.

Minnie Seligman-Cutting was seen at the Harlem Opera House last night in *My Official Wife*, presenting it for the first time before Harlem theatregoers. The performance was smooth, the company being thoroughly competent. Miss Seligman was greeted with hearty applause on her appearance, and she held the attention of her audience throughout the evening.

Columbus—Starlight.

Vernona Jarbeau was the attraction at the Columbus Theatre last night. She was seen in *Starlight*, the farce comedy in which she has met with much success for several seasons. The performance was full of vim, and it satisfied the large audience.

Jacobs'—Peck's Bad Boy.

At Jacobs' Theatre last night the mischievous pranks of Peck's Bad Boy kept a large audience in good humor. The farce has often been seen here, but it seems still to be entertaining.

Koster and Bial's—Vaudeville.

At Koster and Bial's last night the new features of the programme were the reappearance of the clever Borain Brothers, acrobats; and the first production here of a vaudeville by Planche entitled *Paul's Dilemma*. Paquerette still gains the lion's share of applause.

At Other Houses

Adonis is still prosperous at the Casino. The one hundred and fiftieth performance of *The Girl I Left Behind Me* will be given at the Empire on May 25, and it will be a souvenir occasion.

This is the last week of *The Poet and the Puppets at the Garden*.

Rosina Vokes continues at Daly's in an entertaining triple bill. Keller, the magician, will begin an engagement at this house on Monday.

Hopper and his associates seem to have found their most popular vehicles at the Broadway in *Panjudrum*.

A Mad Bargain, with James T. Powers and Maggie Cline, still runs at the Star.

This is the last week of *The Guardsman* at the Lyceum.

THE BROOKLYN THEATRES.

New Park—Joseph.

The Ramsay Morris company, including Elsie De Wolf, Harry Gwynette, Edgar Norton, William Minton, and Mary Penfield, presented Joseph to a good house. The laughable absurdities of the piece pleased the audience. Next week, the Coghans in repertoire.

Grand Opera House—A Modern Mephisto.

A Modern Mephisto, a comedy by Robert J. Donnelly, was produced at the Grand Opera House last night, and was received with unmistakable favor by a large audience.

Amphion—Robin Hood.

The Bostonians in *Robin Hood* were accorded a flattering reception at the Amphion last night. The theatre was crowded, and

the interest and applause were pronounced. The singing, of course, was of the usual high order.

MAULIFFE'S COMPANY DISBANDED

(Special to The Mirror.)

DENVER, Col., May 15.

Jack McAuliffe's company disbanded here on account of poor business. Salaries paid. W. P. PEARSON.

MR. MORSE HAD NO ASSISTANCE.

Sir Arthur Sullivan was accused of stealing music from the late Alfred Cellier; Reginald DeKoven has been told by various papers that he borrows themes, and now Woolson Morse, the composer of *Wang*, and *Panjudrum*, is coming in for his share of baseless accusation.

A statement was sent to *The Mirror* to the effect that Daniel O'Reilly, of the law firm of De Barril and O'Reilly, World Building, saying that he knew that his partner, Robert De Barril, had assisted Woolson Morse materially in arranging the music in the first act of *Panjudrum*; that Mr. De Barril had spent much time in the work; that Mr. Morse had asked for cooperation and had not as much as thanked Mr. De Barril for his assistance; that Mr. De Barril had stated that he would never again help a composer without receiving credit due, and that as a lawyer he could claim damages, but he did not care to do so for the reason that it would seem to indicate that he himself was not competent to look after his own interests.

The story was repeated to Mr. Morse by a *Mirror* representative.

"It is outrageous," said Mr. Morse. "It is absolutely false. I will be much obliged if *The Mirror* will say as much. I met Mr. De Barril once. He was my guest one evening. I asked him if he could get for me some Toreador marches, which he had mentioned, so that I could study the characteristics of Spanish music. He said he would do so, but he never did. That is all there is to it."

The Mirror received the following letter yesterday:

NEW YORK, May 15, 1912.

To the Editor of the Dramatic Mirror:

SIR: There is no truth in the rumor that I composed some of the Spanish music in *Panjudrum*, at the request of Woolson Morse, and have not been paid.

It is to be deplored that there is some one who cannot contemplate the distinction and applause Mr. Morse has won, without according to him the full credit that his unusual merit deserves.

The story implicating me is entirely false, and I beg you to state that I so declare it.

Yours very truly, ROBERT DE BARRIL.

ZANZIE ABROAD.

According to letters received a day or so ago from Zanzie, the magician, whose arrival in Paris has just been noted, the American public will be treated next season to three of the greatest illusions ever exhibited. Zanzie says that he will not rest content with the acquisition of these, but will start shortly on a thorough canvass of Europe for the latest novelties. While he is attending to the magic features, Manager Jack Curry, who has just acquired the Grand Opera House at Nashville, Tenn., which is undergoing a complete reconstruction, is arranging for a lavish issue of unique and original lithograph work. Mr. Curry gives the assurance to managers that this attraction will be presented on a scale whose excellence will equal its expense and its drawing qualities. Neither labor nor money is being spared to make this company complete. Zanzie will be accompanied by a large company, which includes Mile. Flovine, who is said to be a most attractive artist. Business Manager B. A. Myers is rapidly booking Zanzie in all the large cities. He is making his headquarters for the Summer at 1150 Broadway.

FLYING RUMORS.

It has been public talk for several weeks that the *Dramatic Mirror* was laboring under pecuniary embarrassment, and rumors have been current to the effect that this manager or that manager or concern had acquired an interest in or bought that paper. It is well known that several persons have been solicited to make investment.

The latest report, circulated late yesterday, was that the Springer Lithograph Company and H. C. Miner had bought the *Mirror*, and that a change of the persons upon whom devolve the duty of conducting the paper would at once be made in consequence. Neither Mr. Miner nor a representative of the Springer Company could be found last night when it was sought to verify this latest rumor.

JULIA MARLOWE'S SEASON.

Julia Marlowe closed a very successful season on Saturday night. Fred Stinson, her manager; Daniel Finn, her business manager, and most of her company arrived in New York on Monday morning. Mr. Stinson's headquarters will be at Falk's Photograph gallery on West Twenty-fourth Street. On Wednesday Miss Marlowe will deliver an address before the Woman's Congress at the World's Fair, Chicago. She will probably sail for Europe this Summer. Her next tour will begin early in September.

FRANCES DRAKE'S COMPANY.

The tour of Frances Drake in *An American Heiress* will begin on May 29. Miss Drake has engaged for her support Frank Burbeck, Arthur Elliott, Charles Butler, Sarah McVicker, Nanette Comstock, and Agnes Maynard.

I. A. Solomon, business manager of the American military comedy drama, *A Modern Heroine*, which will open their season Sept. 10 next, stated to a *Mirror* reporter that his attraction will go out next season in first-class shape and with a very strong company, and he intends to make it one of the best attractions on the road that money can get.

PANIC AT THE FIFTH AVENUE.

Star and Tenor and a frightened audience—Stuart Robson's *Henrietta* suffers.

There was a panic in the Fifth Avenue Theatre last night. It was toward the middle of the last act. It began in the gallery and spread rapidly throughout the orchestra and upon the stage.

Suddenly, near the middle of the gallery, there was a report, a flash and a puff of smoke.

Everyone heard it. There were cries of fire and other alarming shouts. There was a rush for the doors. Several people climbed over the seats.

Stuart Robson, as Bertie the Lamb in *The Henrietta*, came on before his cue and said:

"Who's the fool this time?"

Gradually the audience subsided. The accident was with the electric light wires.

REFLECTIONS.

The benefit to William H. Pope at the Bijou Theatre on Sunday night was successful.

It is rumored that Marie Tempest will close her season in Chicago a week earlier than expected.

Lillian Lewis bought a house on West One Hundred and Fourth Street last week. It is said she paid \$21,000 for it. She may buy Professor Hermann's country place at White Stone, Long Island.

Questioned as to the article in Saturday's *Herald* to the effect that Mr. Burbank has stepped out of the management of Adonis and that Harry Askin, Mr. Disney's personal representative, had been made manager, Mr. Askin told a *Mirror* reporter on Monday that it was unfounded.

The pupils of the Lawrence School of Acting gave an entertainment at the school last evening.

Auld Lang Syne was produced by Daniel Sully in Providence last night.

Charles Plunkett has received an offer from Richard Stahl to play leading comedy during the Summer at the Philadelphia Grand Opera House. He has also had an offer from Herbert Matthews to go to Atlanta for the Summer. Mr. Plunkett declines them, thinking it advisable to rest during the hot months.

Hyde and Behman have renewed for ten years their lease of the ground that the Park Theatre occupies, and will, it is said, practically rebuild the house, modernizing it and beautifying its exterior. It is intended to run it as a popular combination house.

A benefit performance to Archie H. Ellis was given at the Park Theatre on Sunday night. The Doré Brothers, Tacatane, C. Leonard Fletcher, Frank Bush, John Kernell, Lizzie Derions, Daly, Maggie Cline, Ross and Fenton, May Adams, the Willard Sisters, Bryant and Richmond, Ada Lewis, J. Burke, John A. Keenan, Al Reeves, Richmond and Glenroy, Peter Daly, Billy Carter, Hughes and Farron, and John F. Hoy appeared.

Mile. Naya, who will be the star at the opening of the Casino roof-garden next Monday night, arrived on the *Champagne* on Sunday. She brought over one hundred costumes.

James B. Martin, who has been with The Two Sisters company for the past five seasons, is in the city. The play has been shelved and will not go out next season.

According to New England advices the Madeline Merli company is having trouble. At Portsmouth the company's baggage was attached. The management secured a release, but at Dover four more attachments were placed on it. The company managed to get away to Biddeford, Me., on Friday.

E. R. Byram, for the past two seasons manager of R. F. Keith's Opera House in Providence, R. I., has been transferred to the Bijou Theatre, Boston, where he will act in a similar capacity, and J. Austin Fynes will assume the local management of the house in this city. Before Mr. Byram's departure on Saturday evening the attaches of the Providence house presented him with an elegant silver water set.

At the Standard Theatre on Sunday night Dan Waldron benefited by a performance in which John Kernell, Gallagher and West, and the Clipper Quartette, among others, took part.

H. R. Jacobs, Herman Weschler, and H. C. Kennedy are interested in a project to build a new theatre at Livingston and Smith Streets, Brooklyn. It will be called the Bijou Theatre, and the building is expected to cost \$150,000. The structure will be fire-proof, will seat 2,000, and will open about Nov. 1. Mr. Weschler owns the ground and will erect the building. Jacobs and Kennedy will be the lessees and managers, and H. C. Kennedy will be resident manager.

NOTES AND QUERIES.

QUESTIONER. New York—Will you kindly decide a dispute by stating when it was that Madame Ristori last played in New York city?

Madame Ristori played a farewell performance at the Academy of Music on May 7, 1885, in *Macbeth*, Edwin Booth appearing with her in the title role; and on May 12 she appeared with a German company at the Thalia Theatre, in *Mary Stuart*, this also being called a farewell performance.

INQUIRER.—What actresses are to participate in the discussion of the stage at the Woman's Auxiliary of the World's Fair Congress at Chicago? Where does the discussion take place?

Madame Janaschek will treat of "Woman's Place in the Legitimate Drama;" Madame Modjeska of "The Endowed Theatre;" Clara Morris of "Woman in the Emotional Drama;" and Georgia Cayvan of "Woman in the Stock Company." There will be a joint debate between Mile. Rink and Julia Marlowe. The event is set for to-morrow (Wednesday) evening.

THE USHER.



Neil Burgess writes me from California concerning my exposure of the theft of his play, *The County Fair*, by dishonest amateurs in a New England town.

"I am thankful to you for giving the matter attention," says Mr. Burgess, "but what can be done? I have tried my best to put a stop to these thefts, and I have spent a good deal of money in doing so, but all to no purpose. The rascals will steal."

It's a wretched state of affairs, isn't it? The only remedy lies in an appeal by managers and actors to Congress for an amendment to the copyright law making the penalty of infringing a dramatic copyright penal.

But such a step cannot be taken except unitedly with any prospect of success. And a union of theatrical interests cannot reasonably be expected until the millennium arrives.

The failure of the Press Club Fair ought to convince its promoters that the New York public is not in sympathy with the plan of raising money for a private club's building fund by appealing to the pocketbooks of the community.

The attendance at the Fair was so wretchedly small that the managers last week sent out as many as 40,000 free tickets. I am told, in order to get people there in the hope that they would spend money. But even this scheme has failed to bring the receipts up to an encouraging figure.

The simple fact is that the theory on which the Press Club bases its idea that the public ought to defray the expenses of its new building, simply because its members are connected with newspapers, is false. If proof of this were needed it is being supplied by the Club's present experience at the Grand Central Palace.

In this connection I observe that Colonel John Cockatoo, of the *Morning Pulverizer*, continues to froth at the mouth in his own peculiar wild and woolly way, because *Tim Mince* and other self-respecting journals, having some regard for the profession of journalism, have entered their protest against schemes that tend to place the guild of newspaper writers in the same category with professional mendicants.

In a recent issue of the *Pulverizer* the truculent Colonel resorts to that antique and essentially rural device of writing a letter to his own paper, under an assumed name, on the subject of some observations that were made in this column last week.

The authorship of the letter is readily fixed by its reckless mendacity, coupled with its cautious avoidance of names and facts.

After quoting my assertion that no dramatic critics are members of the Press Club, Colonel Cockatoo (in the disguise of "A Clubman") goes on to say that "He [meaning *The Usher*] is also doubtless proud of the fact that three out of every five of the professional dramatic critics of this city have been at one time or another openly accused of being professional blackmailers, and some of them have had it proved against them."

Of course Colonel Cockatoo falsifies, when he publishes this statement, and equally of course the falsehood refutes itself. I quote it merely to show to what ends a man of his stamp will go in an effort to bolster up a bad cause.

When death removes Edwin Booth *The Players* will be without a president. According to the charter of this club, the officers and directors hold office for life. In case of a vacancy occurring it is not filled at a general election by the members. The surviving directors elect a successor.

Owing to the length of Mr. Booth's illness and the certainty of its fatal termination, the question, Who shall be the next president? has of course been discussed by the members.

The directors, I am given to understand, have decided to bestow the honor upon Joseph Jefferson, who, since Mr. Booth's retirement from public life, has been recognized as the leader of the American theatrical profession.

Should the rumors concerning Mr. Jefferson's physical condition—rumors that have excited grave fears among his friends—have

a substantial foundation, it is probable that the famous comedian would be unable to accept the prospective honor.

In that event upon what American actor of note and worth would this distinctly representative office be bestowed?

The programme that has been arranged for the Actors' Fund anniversary meeting in June reflects great credit upon President Palmer.

Beside the oratory of Joseph Choate and the humorous address of Charles Hoyt, there will be one very novel and interesting feature: the appearance of several scores of children of the stage to publicly and practically refute Mr. Gerry's assertion that the dramatic career is injurious to the health and the morals of the little ones.

This plan is an inspiration, and it will doubtless in the execution do much to aid the Society for the Protection of the Children of the Stage in its legislative work next season.

People must not imagine that effort to secure relief from the present unjust law will be relaxed simply because the last legislature failed to act upon the bill that this Society advocated. On the contrary defeat has served simply to stimulate the influential men composing it to renewed determination. They will continue the fight until the wrong that has made it necessary is redressed.

I am glad to hear that the Mackaye Spectatorium is again in a fair way to be completed.

Things were at a standstill until a few days ago. Now, it appears, the stockholders themselves have subscribed the additional issue of \$400,000 worth of stock, necessary to complete Mackaye's prodigious show. There is a prospect that the remaining work will be finished inside of three months. That will enable the promoter and his backers to recoup, perhaps, before the World's Fair is over.

Mackaye's conception is magnificent, and if, as now seems certain, it is carried out, Chicago will have a feature upon a scale scarcely less stupendous than the exposition itself.

The following extract is taken from a recent issue of the *Deseret News*, of Salt Lake City:

"Talk not to me of the legitimate, of elevating the stage, of instructing the public," said Manager W. A. Brady with an airy wave of the hand. "I'm out for freens, give me a good starting freck, and I'll make my fortune and the freck's as well. I've been through all I want of the legitimate. I toiled for years with Morrison as stage manager for his Faust productions—result—starvation. I have a company out now—Grismer and Davies—doing the high class drama, and making what people call good money. But I make as much with Corbett in two weeks as they make in—well, I won't say how long. No, sir—ree—give me the freck business every time."

I do not know whether Mr. Brady has been accurately reported, but if he really made the remarks attributed to him I wish to compliment him upon his refreshing frankness.

The success of the freck business is exceptional, and I do not know of any case where it has endured indefinitely. What Dion Boucicault used to call the Jumbo element in amusements has frequently broken out and has often been made the source of considerable profit. But the public soon wearies of the toy or the curiosity, and then it calls for a new Jumbo.

The population of our country is miscellaneous. Its pursuits are for the most part distinctly material. It is the sort of population that has an appetite for sensation. On the other hand, it is leavened by a class sufficiently numerous to ensue fair rewards for endeavor of a better character. The suffrages of this class once obtained last long after the sensation seekers have cast aside a dozen ephemeral diversions. If it were not for this class the theatre would be given over entirely to what Mr. Brady aptly calls the freck business.

Nym Crinkle recently renewed his old indictment of Jefferson's Rip.

He endeavors to prove that Irving's idyll is degraded by the actor, and that several decades of playgoers have wasted their sympathies upon a character that beneath the artistic veneer is a drunken brute.

Ethics have little to do with aesthetics. But even if they had, I do not see just where the accusation Nym Crinkle brings against Jefferson comes in.

The character of Rip as he appears in the play was drawn by Dion Boucicault, who alone was responsible for the departures that, for dramatic purposes, were necessary. It is a new point in criticism to hold the actor, the interpreter of a character, responsible for the playwright's work.

Mr. Jefferson himself touches upon this subject in his delightful "Autobiography." He gives the answer he made to a woman who asked him once why Rip does not refuse the cup that Gretchen offers at the close of the play. It was this:

"Should Rip refuse the cup the drama would become a temperance lecture. This subject has both its adherents and its opponents, and has, moreover, of late become a political question. I should as soon expect to hear of Cinderella striking for higher wages or of a speech on woman's rights from

old Mother Hubbard as to listen to a temperance lecture from Rip Van Winkle; it would take all the poetry and fairy-tale element completely out of it."

PROFESSIONAL DOINGS.

The roof gardens will open soon.

Professor Herrmann last week made public a new illusion, called "The Escape from Sing Sing." It was suggested by the recent escape from that institution.

Mrs. Isabella Stone has sued George D. Overin, a New York herryman, for damages sustained by the running away of a horse that was taking her to a steamer on which she sailed to fulfil an engagement as a singer in Jamaica. Owing to the excitement of the runaway, the plaintiff claims to have been prostrated during the voyage and rendered unable upon her arrival at Kingston, to sing for twenty nights, for which she was to have received \$125 per night. The defendant denies the damage.

George M. Welty, manager of *The Lights of New York*, a new spectacular melodrama by W. H. Lytell and Sedley Brown, will also manage John T. Kelly in *McFee of Dublin* next season.

The Madison Square Garden company has passed a resolution to sell that property, which cost about \$4,000,000 for \$3,000,000. A stormy meeting of stockholders was held last Tuesday, when a letter from J. A. Bailey, the circus manager, reflecting upon the present manager of the property, was read. It has for some time been known that Mr. Bailey himself wishes to secure control of the property.

Wash. T. Melville's engagement in Portland, Ore., will close in June, when he will return to New York.

There was a rather improbable report last week that Henry A. Greenwall had made a bid for the remaining seven years' lease of Herrmann's Theatre, offering to pay the annual rental of \$12,000 and to give Professor Herrmann a bonus of \$37,000, and that the offer had been declined.

Wilson Barrett will return to this country next season, and J. R. McCormick will continue as his manager.

A member of the woman's branch of the Pennsylvania Society for the Prevention of Cruelty to Animals made complaint in Philadelphia against the treatment of a kitten in *A Trip to Chinatown*. When it was found that the kitten was a "property" one, and that the howls of anguish that were supposed to come from it originated with one of the actors, the complainant was embarrassed. A request was made, however, that there should be put upon the programme a line stating that "This is not a real kitten."

Plans have been drawn for a new opera house at Salt Lake, to be owned by J. M. Ricketts.

Joseph H. Sheridan, late of Sheridan and West, has been engaged to play the negro comedy part in *The Winning Hand*. The company will open its season next Monday.

A voting contest conducted by *Stage Sparks*, at Portland, Ore., has resulted in determining—to the satisfaction of all concerned—that Wash. T. Melville and Lillian Andrews are the most popular actor and actress in the dramatic profession, and that Conchit and August Montaleu are the most popular performers on the vaudeville stage. Diamond rings were presented to all the winners.

The management of *The Prodigal Father* has offered Walter Thomas a re-engagement, but he has declined it, as he does not care to act the same part another season. Amy Leslie in the *Chicago News* says that Mr. Thomas' acting is "easy, graceful, earnest, and altogether delightful."

The tour of *The Prodigal Father* will close on May 3.

J. W. Leflingwell, George W. June, Henry Lee, A. V. Pearson, Ted Peiper, Frank Dietz, E. E. Rice, Verner Clarges, Al Harris, Ben Teal, W. M. Wilkinson, and Jay Rial were prominent and often in the "Rialto" through last week.

Colonel Milliken has disposed of the following plays, and is negotiating for a number of others: *Her Husband*, to F. P. Folsom; *Denise*, to Madame Nerli, and *Madame Boniface* to A. R. Wilbur.

Charles McCarthy contemplates taking out One of the *Bravest* for a supplementary season of five weeks in New England.

The uniform courtesy of Fred. Kaneke in the box-office of Koster and Bial's has added much to the popularity of that house.

Evans and Hoy closed season at Jersey City on Saturday night. Mr. Evans and his family will leave for Havre next Saturday by the *Champagne*. They will pass the summer in Europe. Mr. Hoy and Manager Mann will sail for Liverpool on Wednesday. They expect to return about the middle of July. Their next season will open Sept. 3.

Henrietta Crossman will remain in this city next season, appearing only in Charles Frohman's new productions. The first will occur in August.

Willie Palmer will take the road again for the summer with his bicycle company in Love on Wheels, opening at Plainfield on June 5.

Martin Dixon is playing a special engagement this week in *The Dantes* and *Tom Sawyer* at the Paterson, N. J., Opera House.

Gus Williams closed season at the Columbus in Harlem on Saturday night.

The Herbert Opera company left for Montreal on Sunday for an eight weeks' season of opera, opening next Monday.

Ethel Fuller has returned from a visit to friends in Connecticut. During her absence she bought a country place near New Canaan.

The Duff Opera company will appear at the Academy of Music, at the close of the engagement of *The Black Crook*, next week.

Reba May Carlton has been engaged to play the subtitle part in Fred. Miller's latest play, *The Golden Wedding*, which will be produced at the Park Theatre, Boston, on May 22.

A. B. De Frece, who managed the Actors' Fund Fair, has succeeded Charles O'C. Hennessey as manager of the Press Club Fair. Mr. Hennessey was compelled to go South for his health.

Manager T. Henry French has postponed the opening of his new American Theatre until next Monday. It was found to be impossible to finish the stairways of the new house in time.

Lyla Kavanaugh has been engaged to play the part of the Goddess in *Adonis*.

Margaret Reid, an operatic soprano who was heard at the Metropolitan Opera House last season, arrived here from Europe last week and will sing in the festival at Indianapolis.

Villa Knox, formerly a member of the Casino Opera company, and now with the Duff company, and Al. Roth, of the business management of the latter company, were married in Philadelphia on May 7.

Tell H. Taylor, late of *The Stowaway*, and Lizzie M. Lindner were married on April 26 by the Rev. Dr. Lowery, and will take possession of a new home in Nyack about June 1.

Secretary of the Navy Herbert, with a party including several officers from the war vessels, witnessed Panjandrum at the Broadway Theatre last Thursday night.

Two hundred Chinese actors sent to the Chicago Fair have been returned to Hong Kong.

The services of Pete Shaw, the female impersonator, and Ed. Brown, "the whistling coon," will be dispensed with by the Wilbur Opera company at the close of their Springfield, Mass., engagement on May 23.

Manager F. C. Whitney has engaged J. A. Radford to design the scenery for the production of *Fadette*, one of the operas to be given by the Mapleson Opera company, headed by Laura Schirmer-Mapleson, next season.

William L. Lykens, who has been in New York for some time booking attractions for his new theatre, the new Tootles, at St. Joseph, Mo., will return in a few days to look after the building of a new \$150,000 theatre in St. Joseph. When this is well under way, Mr. Lykens will again visit New York and complete his bookings for "the big three circuit," which will include Omaha, Lincoln and St. Joseph.

Clarence M. Dow, the son of a millionaire of Denver, who created a sensation by marrying Millie Price, the dancer, who was subsequently sent by his father to the United States military station on Angel Island, in the Pacific, was the other day again married—Miss Price having secured a divorce—to Mae O. Inlow, daughter of the sheriff of Vuba county, Colorado.

A man giving the name of H. F. McIntyter and described as "smooth-shaved, bronze-faced, and loud-mouthed," defrauded printers, liverymen, street-railway managers, bill-posters, and others in Portland, Ore., several days ago on the pretence that he was a contracting agent for Sells Brothers' Circus.

Bronson Howard and Mrs. Howard reached San Francisco on May 3 from Hawaii. He will not return to New York until the Fall.

Lucy Schult has had several offers for next season, but has not yet decided as to what she will do. On May 5 Miss Schult appeared at the Lyceum Theatre, Morristown, N. J., before a large and generous audience in a double bill, playing Letitia Hardy in *The Belle's Stratagem* and the title part in *Barbara*. After the performance she was tendered a reception by some of the most prominent persons of Morristown.

Agnes Herndon will present her new play, *A Girl With a Temper*, on Wednesday afternoon at the People's Theatre.

The Grau Opera company is to play an eight weeks' season at De Giv's Opera House, Atlanta, beginning June 15.

Signor Castlemay, the celebrated baritone, joins the Deshon Opera company in Louisville.

Clarence T. Arper left for San Francisco on Thursday. He has been with Milton Noides the past season, and has secured that star's plays for an engagement at one of the local stock theatres. Mr. Arper will spend a few days in Council Bluffs, thence going to San Francisco, and opening there on June 5.

Jennie Weathersby, who was the original Princess in *Erminie*, has been engaged by Francis Wilson to take the part in his revival.

T. Henry French has bought the opera *Le Voyage de Suzette*, and proposes to have it translated for use at the American Theatre next season.

Thursday evening is now fixed for the production of *The Prodigal Daughter* at the new American Theatre.

Melvil Dewey, Secretary of the University of the State of New York, has called attention to a law prohibiting the use of the word "college" by any institution that does not possess a college charter, and suggesting a change of name by the Empire Theatre Dramatic College, which will therefore hereafter be known as the Empire Theatre Dramatic School.

Marcus Moriarty has been engaged to play the Irish comedy part in *An American Heiress*.

Jessie Mae Hall, Allon H. Bailey, J. A. La Barge, and Mark E. Sron have been engaged for *A Barrel of Money* next season.

Mark Murphy opened in O'Dowd's *Neighbors* at the Lyceum Theatre in Cleveland last night. His tour will extend to San Francisco, where he will appear in the California Theatre on July 3. The company is under the management of Harry Elmer and Edward Thurnauer.

1894 "PLAY THE WINNER." 1894

Seating Capacity, 1,500.

On Ground Floor.

American Theatrical Exchange,

Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

Correspondents of this paper are requested to call, not to accept gratuitous notices from agents and managers, or from any person or persons representing them in any capacity whatsoever.

DETROIT.

Tony Pastor did an immense business with his co. at Whitney's the past week, 1-6. It was generally conceded that it was the best entertainment he has ever given here, and the house was not large enough to accommodate the patrons. On 7 Frank Murphy and co. gave a week's engagement in A Striking Rehearsal.

At the Detroit local talent gave Fatinitza with great success. It was given for the benefit of the Alger Club, and the house was crowded at every performance. The cast included our best amateurs, most of them being church singers. On 8 Robin Hood was given for three nights and matinee by the second co. sent out by the Bostonians. Some of the proprietors, Barnabee, Karl, or McDonald, were with the co., yet the performance did not suffer in the least on account of their absence. The new co. is well selected and well costumed. Helen Weston as the sheriff (Barnabee's old part), was as good as the original. Caroline Hamilton was all that could be desired as Maid Marian. The other principal roles were in competent hands, and the performance was a satisfactory one from every point of view. On 11 John Stetson's traveling co. presented The Crust of Society with success. This is the third attempt to present this play in Detroit this season, and the only one which anything was realized from, the other two having failed to reach the city. Mr. Stetson's co. is a most excellent one, and includes such sterling actors as E. L. Davenport, J. E. Whiting, Miss Otto, Jane Stuart and others.

At the Lyceum Lawrence Hanley appeared in The Player 1-6. Mr. Hanley does excellent work, and is well supported by Harriet Ambrey, R. F. McClure and R. Whelan.

On evening of 5, about the middle of the first act of Fatinitza, the Detroit, a commotion was noticed in the upper gallery which caused great excitement in the parquette. The odor of burning wood was discernible, and the report that the theatre was on fire was passed around, and a panic seemed imminent. Prof. Henneguin, who was the stage manager of the occasion, came forward to the footlights and stated that there was a possibility of there being a fire in the building somewhere, and suggested that the people file out as quietly as they could, and without disorder. As soon as this was announced some cowardly men made a rush for the doors, and did their level best to create a panic. After about half of the people had passed out, another gentleman came upon the stage and stated that there need be no cause for further alarm, as the fire had been discovered and extinguished. Those who cared to returned, and the performance went on without any further annoyance. In a talk with Manager Lathrop, it was found that there had been no fire really in the theatre proper, but on the third story of the Opera House building, which is used for offices, a watchman had found some burning paper, which he extinguished as soon as he could; meanwhile he had rung up the Fire Department, which, however, were not needed when they arrived. Owing to the excellent facilities for egress from the Detroit Opera House, it is hardly believed that even should a fire be in progress, that those attending would be in the least danger. Detroit is other fortunate in this respect, as all of its theatres are on the ground floor, and well provided with exits, still in cases of panic it is always difficult to empty a house. There is one thing which should be protested against by all the theatregoers, which is the filling up of the aisles of any theatre with chairs. While I have never noticed this at the Detroit or the Lyceum, I did see it at Whitney's last week, at the performance given by Tony Pastor. Every seat in the house being sold, the ushers brought in chairs and placed them in the side aisles. I am sure that such action on their part was not known to either Proprietor Whitney or Manager Garwood, either of whom would not wish to jeopardize the lives of their patrons for the sake of a few extra patty dollars, which might be turned in by selling seats in the aisles.

Charles A. Shaw, at present lessee and manager of the Lyceum, sold his lease (which has yet three years to run) to C. J. Whitney, which makes the latter "monarch of all he surveys" in the theatre line at least. Mr. Shaw was formerly lessee of the Detroit Opera House at the time that Mr. Whitney had the old White Horse on Fort Street. When this latter theatre was sold to the United States government as part of the site for the new postoffice, Mr. Whitney secured, in competition, the Detroit Opera House for a long period of time. On the death of Manager White, who had had the Lyceum for some time, it passed into the hands of Harrie Miner, who engaged Mr. Shaw as his representative here. At the end of a year Mr. Miner gave up the lease, which was assumed by Shaw and Delano. Delano soon went into other business leaving Shaw sole manager, which he has been for the past two years. His relinquishing his lease in favor of Mr. Whitney was rather a surprise, but he evidently has other enterprises in view. As Mr. Whitney has now a monopoly of all the theatres in Detroit, he ought to make a very handsome thing out of it by being able to book attractions either at one house or the other the entire season through. It is to be presumed that his sons, Fred, and Bert Whitney, will assist him in the general management, although the former will have his hands full next year in the management of an opera co., which he will bring from England, headed by Laura Schirmer-Neelsson.

On 12, a season of Summer opera will begin at the Lyceum, under the management of Tuttle and Weed. The repertoire will include Nady, Clover, Poor Jonathan, Black Hussar, and others equally good. The co. includes Myra Murilla, soprano; Katie Gilbert, Ada St. Clair, contralto; Alice Canning, second soprano; Jay Taylor, tenor; Adolph Bauer, baritone; A. Holbrook, bass; and Ed Chapman, and H. Dickson, comedians. The performance will be under the musical direction of W. A. Reynolds, and the prices are to be low, while the attractions promise to be good.

G. F. Goodale, for twenty-two consecutive years dramatic critic of the Free Press, starts East for his annual sojourn at New York, where he expects to remain for some sixty days. F. E. STRAUS.

PROVIDENCE.

The Pauline Hall Opera co. drew very large audiences at the Providence Opera House 7-9. Erminie, with its sweet music and elaborate stage settings, was given Monday night and Wednesday afternoon, and the presentation was much more satisfactory than that given by this co. two years ago. On Tuesday and Wednesday evenings Puritania was seen for the first time in this city, and made a decided hit. Miss Hall never appeared to better advantage, and the manner in which she carries herself on the stage is always pleasing. Her vocal selections were animating and vivacious, and were encored several times. The song, "My Mother Said Don't," was beautifully rendered by Clara Larine. Charles Drey as the Witchfinder General, Al. C. Wheelan as Elton Burgess, Jacques Kruger

as the Judge, and Eva Davenport as Abigail were exceedingly funny. The piece was handsomely staged, the music pretty, and the co. excellent. Jane, by the original co., with Johnstone Bennett in the title role, was the attraction 11-12, and appeared to be enjoyed by fair-sized houses. Chorus was given as a curtain-raiser. The house will be dark week of 13-20.

Dan's Sully, who is always welcome here, opened his two weeks' engagement at Keith's 8, and notwithstanding the hot weather, is drawing good houses. Daddy Nolan and The Corner Grocery were given during the week and thoroughly enjoyed. The two Dons—Sully and Mason—were very witty, and the supporting co. competent. Beginning 15 Mr. Sully's new piece, Auld Lang Syne, will be given for the first half of the week and for the remainder The Millionaire. Edwin Arden 11-17.

The Two Orphans, presented by one of the stock co., opened for a week at Lothrop's Museum 5, and was put upon the stage in an admirable manner. Laura Dean and May Marshall (a new co. r) as Louise and Henriette won pronounced success. Jay Hunt as Picard was, as usual, very successful, and Justin Paige made a good impression as Pierre. The remaining support was good, and the attendance fair. The customary Louisville bill preceded the drama. O'Day the Alderman 11-20.

A first-class entertainment was furnished the patrons of the Westminster 8-11. Novel scenery, a bevy of shapely girls and a large band of fine specialty artists made up the programme given by Sam 1. Jack's Creoles. The large audiences attending were almost unanimous in their applause. Rose Hill, English Folly 11-20.

Charles Burnham, of Lothrop's Stock co., has effected a season's engagement, beginning next September, with Carcross and Dixie's Minstrels, Philadelphia.

Edward Taylor, of the Manolo-Mason co., stopped off here en route to New Bedford.

The following people have closed with Lothrop's Stock: Edwin Barry, Joseph T. Fassin, J. Ormonde and Julia Porter.

G. E. Lothrop is considering the advisability of leasing a theatre in Philadelphia. He was imported by New Bedford parties last week to build a theatre in that city.

Joe Barnes, ahead of the Rose Hill co., arrived at New Bedford.

Harry W. Callender, the popular treasurer of the Providence Opera House, will, during the Summer season, act as chief clerk at the Oakland Beach Hotel. This is one of the most fashionable Summer resorts on the bay.

The Massachusetts Wheelmen attended the opening performance of Daddy Nolan at Keith's 8, and made things lively. Mr. Sully appeared in the first act wearing the club badge on his lapel.

Iola Pomeroy faunted on the stage at the Grand Opera House, Pawtucket, during a performance of Fanchon evening of 8. A serious illness was averted by prompt medical treatment.

Louisa Morse, of Denman Thompson's Old Homestead co., is at her home in this city for a few weeks' rest.

During All. Wheelan's "Dicker Bird" song in Erminie 8, one of his verses was a hit on high hats. It was very opportune, for an unusually large number of these towers was noticeable.

At the depot on the morning of the arrival of Sam T. Jack's Creoles 11, a corpse was taken from the train. Several suspicious members of the co. declared business would be bad during the week. All signs failed this Spring, however, for business has been of the very best.

Katherine Rober has made a most pronounced success as Fanchon in Maggie Mitchell's domestic drama of that name. She has just completed a tour of the Lothrop circuit, and has played to the capacity of all four theatres.

About two weeks more and our two leading theatres—the Providence and Keith's—will be dark till Fall. Lothrop's and the Westminster will remain open till about July 1.

WASHINGTON, D. C.

The Summer season of opera for Washington opened 8 at Albano's with the Dixon Comic Opera co. as the attraction in S. S. Pasha. The house was packed from pit to dome with the boxes well filled. The co. is an unusually good one, and nearly all of the people are well known to Washington playgoers. The staging was done by W. H. Fitzgerald, assisted by Alfred Ashland. Clarence Rogers was musical director. Next week the co. will give The Gondoliers. The part of prima donna is capably filled by Lizzie Post, who, besides being a tuneful singer is very clever as an actress. Rebe Vining is another member of the co. whose popularity will be accentuated before the end of the season. She has a clear, fresh voice and an attractive personality. The leading male parts are those of Messrs. Greenfelder, Holcombe, Temple, Adams and Morrison, all of whom sing and act well. Mr. Temple has an especially pleasing tenor voice.

Floren's London Gaiety Girls drew crowded houses at the Lyceum week of 8-13.

U and I was the attraction at the Bijou, with George Murphy and Tim Cronin as the principal actors. A cleverly planned and well executed play, who is a pretty and capable southern actress.

An entire change of programme was observed at Fitzsimmons' Auditorium during the week. A change of opening has been made from twelve to one o'clock, extending till eleven o'clock at night.

A Summer theatre is being erected at Bethesda Park, and will be finished by 20, when a performance will be given by the Boston Grand Opera co. The building is 125x50 ft. wide. The stage is 50x70 ft. There are two proscenium boxes and a horseshoe gallery. The latter will be situated just over the entrance. There will also be seven dressing rooms. The seating capacity will be 1,500. The managers are Messrs. Hart and Chrystie, who have leased the Park to the Boston Grand Opera co. in the theatrical business for many years, having formerly managed the Opera House at New York.

The part of Portia in the play of Julius Caesar, given as a testimonial benefit to John E. Buckingham, the veteran doorkeeper at Albano's, was cleverly taken by Mrs. Helen Rapley, who is well known in local dramatic circles. She displays unmistakable talent of a high order. Many of the other members of the cast were local people. Richard Tappan, formerly a member of Robert Downing's co., was Mark Antony; Bertram Temple, of Charles Hamford's co., Julius Caesar; John J. Colias, of Mr. Perry's co., Cassius; and George MacComber, Cassa.

EDWARD OLDFIELD.

ST. PAUL.

At the Metropolitan Opera House Sunday matinee, 7, complimentary benefit to Director Seibert, of the Metropolitan Orchestra. Soloists, Signor A. Liberati, the cornetist, and Amelia Rippe, soprano. Good attendance.

The Bolshoi German Dramatic co. presented Die Lieber des Musikanten to a large and appreciative audience. William H. Crane and his clever co. produced On Probation and The Senator 11-11, opening to a large and fashionable audience. Country Circus 11-12.

At Little's Grand Opera House John F. Sheridan and a capable co. presented A Night on the Border 7-11, opening to a full house. Mr. Sheridan's direction of Mrs. O'Brien, who was the funniest and best Irish woman ever seen on the St. Paul stage. Grace Whiteford, a very clever soprano, was very taking as Nora. Miss Blanche Siegrist

was excellent in her imitation of Canoni. Zeno, the contortionist, is a marvel in his specialty. The Japs' quartette was an attractive feature. A Fair Rebel 11-12; Jacob Litt's Players 11-17.

At the Olympic Theatre an attractive programme of specialties, and The Maniac was presented by new people 8-11, opening to good business. The co. includes Ella Moore, Addie Lamont, Alice Payne, May Whiting, Rose St. Clair, Ida Bertha, Dan Collins, Sigfried, Ed Kelly, James Connor, Dan Gracery, Joe and Mac Baisley, Billy Payne, Harry Robinson and Bluch C. Whiting.

The St. Paul Auditorium, with a seating capacity of 6,000, will be opened 4 by Fran Amalia Materna and Plunkett Greene in grand concert, supported by a chorus of three hundred voices and an orchestra of forty-five pieces, under Musical Director Samuel A. Baldwin. The box-offices show a large advance sale of tickets.

George Cowles, of the Bostonians, sang before Rev. Dr. Vail's congregation at Ford's Music Hall, Sunday morning, 7. Mr. Cowles' deep, rich voice was greatly appreciated in his beautiful rendition of Mozart's hymn, "Within this Sacred Dwelling."

Bertha Waltinger and Fatmah Dhard, sopranos with the Bostonians, made a very favorable impression on their first appearance before a St. Paul audience.

The Bostonians closed an excellent week's business at the Metropolitan 6.

GEORGE H. COLGRAVE.

DENVER.

Jack McAniff isn't much of an actor, but he looks a fighter every inch of him, and that was enough to draw crowds to see him at the Broadway week of 8-11. The play in which McAniff appeared as the star was a horse affair called King of the Turf, but in this case the play is not the thing, but the pugilist is everything. The engagement was a large success pecuniarily. Neil Burgess in The Country Fair 11-17.

Nat Goodwin's stay at the Tabor was only for the first three nights of week of 8-11, and the engagement being so short it made business especially lively. The audiences were very large. A Wednesday matinee, which is the rule at this house now, was given. Primrose and West's Minstrels 11-17.

In the Trenches, an adaptation of a military play, whose name is not given, was the bill at the New People's. In the cast were Ethel Tucker, M. P. Meldon and the rest of the stock. Business keeps up to the usual good mark. The cheap dishes, spoons, etc., given away at the matinee make those evenings crowded with women.

Frederick Bock and his wife, Jewelina Rodgers, with a fair support, presented Nica of the Woods at the Imperial to good business. J. E. Sackett, of the New People's, has control of the Imperial, and business promises to be prosperous.

Zora Horlock's benefit took place at the Tabor night of 11, and was largely attended. The results will enable the lady to take a course of voice culture in the East. She is an accomplished singer already.

George Thatcher's co. didn't rehearse Africa at the Tabor after all. The house couldn't be secured afterwards, so when the co. concluded its Tuesday engagement at the Tabor for the first, and will do its evening in "Prisco Pueblo" was knocked out of a first presentation thereby. It was to have been the "dog."

It is said that Edward Elliker, who has been in the support of Marie Wainwright ever since she was by herself, has signed with Lewis Morrison to play Faust next season. Mr. Elliker is a Denver young man, and has made rapid progress in his line.

Atwood Benton, the Broadway treasurer, has not yet returned from New York, where he has been engaging a co. for the coming opera season at the Broadway.

Joseph Newman is to have a benefit before he goes on the stage as a member of Fatti Rossa's co. This gentleman has always been very obliging in giving his services for all sorts of entertainments, and he should have a large house.

There is no diminution in the number of dimes dropped in the little box for the Actors' Fund at the ticket window of the Broadway by the possessors of complimentary tickets. He's a mean man, indeed, who would refuse to ignore the request.

A new opera, by two local newspaper men, called The Demarch, will be heard at the Broadway this Summer. Those who have heard it speak in praise of its music and libretto. W. P. FRANKLIN.

LOUISVILLE.

Macaulay's closed season under John T. Macaulay's management with the Country Circus 6. Laurence Hanley presented The Player at the Masonic 5, 6. He created a most favorable impression upon this his first appearance in this city as a star. Business was satisfactory. Co. and play good.

Hon. George R. Wendling is booked for three lectures at the Masonic 8-10.

Edwin F. Mayo in Silver Age was the attraction at the Bijou 8-11. Little Nugget 11-17.

Florne Arnold in Her husband opened 8 at Harris' to large business. The play is a pleasing one. Co. capable. Pauline Marshall, an old favorite, is a member.

The Marie Sanger Burlesque co. was at the New Buck 8-11. The burlesque, The Neapolitan Boy, was quite gorgeously put on.

The Damosko Concerts, at the Auditorium, 8, were very largely attended. The soloists, Madame Sackin, Broadway the violinist, and Lillian Madewell were warmly applauded. Mary Louise Clark, a Louisville girl, who was specially engaged, sang magnificently several selections calculated to best exhibit her wonderful contralto voice.

Sousa's Band will give a concert at the Auditorium 11, and will be followed by the Boston Symphony Orchestra 12, 13.

The Summer season of opera at the Bijou will open May 22 with the Debon co. in which is Alice Verona of this city. She is the wife of a prominent railroad man, and is known in private life as Mrs. Hudson. It is possible that William Castleman, late with the Ford co., may possibly be a member of the co.

Phonix Hill Park opened its season 7, with a monster concert which was largely attended. The Park is a pleasant place during the heated term.

Manager Al. Bourrier lost his youngest child, a bright lad of fourteen years, 5. He was attempting to board an electric car and was thrown beneath the wheels. Mr. Bourrier and his family have the sincere sympathy of their many friends in their bereavement.

CHARLES D. CLARK.

BALTIMORE.

The short season of grand opera at the Grand Opera House has not been remunerative to the management. The attendance has been limited, but the audiences have been appreciative and enthusiastic. The work of the Bruchs' Grand Opera co. is worthy of better patronage.

If the audiences witnessing the production of grand opera were diminutive, they were just the reverse of those that crowded Harris' Academy of Music to hear the comic opera, Jupiter, presented by Dugby Bell and his capable co. Mr. Bell can sing an accompaniment that is a rarity among light opera comedians. The opera is beautifully staged, and thoroughly amused the large audiences.

At the Holiday Street Theatre Nora Nachree

was presented 8-11. Clara Coleman and her supporting co. have the opportunity of introducing Irish melodies, songs, dances, an Irish pony and numerous specialties, which afford much amusement.

The City Sports, a burlesque organization headed by Mlle. Zitelia and Crissie Sheridan, appeared at Kernan's Monumental Theatre. The performance has some very good features and the houses have been large.

On next Monday evening a benefit performance will be tendered John T. Ford, proprietor of Ford's Grand Opera House. Several ladies and gentlemen prominent in the profession will participate.

Mrs. P. Harris, of Harris, Britton and Dean, has returned from Atlantic City. She will start for Denver, Col., in a few days accompanied by R. L. Britton, of the same firm. The trip will be a business one.

The project of erecting a Music Hall here has at length assumed definite shape. The new building will cost \$200,000. Subscriptions amounting to \$100,000 have already been secured and there is no fear but that the balance will be forthcoming.

WILLIAM J. O'BRIEN.

BUFFALO.

Ingenuous Niobe delighted the Academy audiences again week of 8-11. The wit is original and refreshing. John Dress in The Masked Ball is booked for 13, 20, and big houses are expected.

The Star has been closed during the past week and opens with Kedar next, to be followed by The Isle of Champagne.

The Clemenceau Case was at Jacobs' Theatre, 11-17, and was completely eclipsed by the advent of four French quadrille dancers with the co., who are no part of the plot, but are the cause of considerable amusement.

Dan Kelly in a complex melodrama, entitled After Seven Years, delighted the credulous Leucum patrons this week, who attended in goodly numbers.

The death of Lillian Poole was a sad blow to her many friends in this city. Miss Poole was a former resident of Buffalo.

Manager Shea is giving the people of Buffalo an excellent entertainment every week. The best card of the week is the appearance of the De Forests in their wonderful Knick-Knack dance. It is a graceful and intricate polka with acrobatic and ventriloquist interpolations. The hoop-skirt dancers are another feature of the week. Bella Mack is not up to the mark of some of her English contemporaries.

HART HART.

MINNEAPOLIS.

At the Grand Opera House, The Bostonians, than whom no organization is more popular with local theatregoers, opened a week's engagement 7 in Robin Hood to a large and brilliant audience.

The principals were all in excellent voice and spirit, and without exception rendered their respective roles in a highly creditable manner. The chorus was, as always, very strong. Handsome costumes.

At the Bijou Opera House, Robert Gaylor presented Sport McAdister to excellent business 7-11, opening to S. K. O. Mr. Gaylor is a very clever comedian, and is irresistibly funny in the title role.

Manager Coulson, of the Grand Opera House, returned 6 from Chicago where he completed arrangements with the Canoun Opera co. for the Summer opera season which opens July 17.

Theodore Bolmann's German Dramatic co. will present Die Lieber des Musikanten at Harmonia Hall 12.

Miss Ray Goldman, the young amateur of this city, who made a decided success with the Bijou stock co. last season, has been re-engaged by Manager Litt for the approaching Summer season.

F. C. CAMPBELL.

NEW ORLEANS.

The season of comic opera at the Grand Opera House is progressing favorably. Three operas, Chimes of Normandy, Billie Taylor, and Fra Diavolo have been given, and Red Riding Hood is underlined for week beginning 14. Katherine MacNeill, of Chicago, has taken the place of Miss Dressler, as contralto, and is giving satisfaction.

The West End concert season, which opens with a great boom last week, introducing Prof. George Paoletti's band of fifty players and the great cornetist, Levy, is drawing crowds to that resort every night.

Charles Osgood, who is to be the resident manager of the Midwell Theatres, is in the city. He is a Southerner and will be popular here as a manager.

There is a movement on foot to organize an amateur dramatic co. to give performances for charitable purposes. Some of the most talented local amateurs are at the head of the scheme.

LANARD C. QUINTERO.

CHICAGO.

Nat Goodwin in A Gilded Fool to average business 5, 6. Mr. Goodwin is always funny, but one cannot but wish that he might occasionally lose his too marked individuality.

At the Farnam Street Theatre, The Fire Patrol turned hundreds away at the two Sunday performances 7, and business promises to be almost equally as good to the close of the engagement 10.

The dramatic Spring fever is on us. The Boyd is dark all this week, but the Canoun Opera co. is booked for week commencing 14, at popular prices. Frank Linden opens at the Farnam Street 14.

Sousa is booked at Exposition Hall 11-15. The admission price at Wonderland has been reduced, and this, in connection with the fact that competition is lessened, is resulting in a considerable increase of patronage. May Brown is the bill this week.

J. R. KINGWALL.

JERSEY CITY.

Excellent business characterized the final week of the season at the Academy. Evans and Hoey are prime favorites in Jersey City, and they amused large audiences throughout the week of May 8-13. A Parlor Match seems to improve with age. The addition of new specialties and Hoey's new songs are pleasing features. Minnie French was unable to appear, but the part of Innocent Kidd was acceptably played by Helen Douglas.

Harry Lacy presented The Planter's Wife at the Opera House 8-11, and drew good-sized audiences. Mr. Lacy's revival of this well-known melodrama is meeting with considerable success. He is seen to excellent advantage, and is surrounded by a capable co. Tony Farrell in My Colleen 11-15.

L. O. P.

INDIANAPOLIS.

At the Grand Opera House The White Squadron opened to good house 8. The cast includes W. A. Whitecar, Emer Grandin, William Harcourt, and May Wheeler. With the performance of 10 the regular season closed.

At the Park Theatre, A Kentucky Fair, one of the most stirring of melodramas, opened to splendid business 8. Anna Belmont takes the star role in a creditable manner, displaying her versatility as a soubrette. James Roy made a distinct hit with his sweet tenor voice.

At the Empire Theatre May Howard's Specialty co. opened to good business 8. Marie Sanger Burlesque co. 11-15.

Edwin Harbour, author of The Land of the Midnight Sun, left for New York to engage for the production of his play.

G. A. RECKER.

SAN FRANCISCO.

Richard Mansfield began the second and last week of his engagement last evening at the Baldwin Theatre, presenting *Heath Brummel* before a fine audience. Mansfield's characterization of the worldly top is an artistic piece of work in every respect. His support was excellent, and the entire performance a treat. He repeats the play to-night and at the Saturday matinee. To-morrow evening and Thursday and Saturday night he appears in *A Parisian Romance*, and on Friday evening he gives the only performance of *Prince Karl*.

Nat Goodwin and co. appear next Monday evening under two weeks' engagement, presenting for the first time in this city *Henry Guy Carleton's* new comedy, *A Guided Fool*. At the conclusion of Goodwin's season on May 27, the theatre will be closed until Monday evening, July 30, and during that period it will be thoroughly refitted and renovated. The opening on July 30 will be Daniel Frohman's *Lyceum* co., including Georgia Cayvan, Herbert Kelcey, W. J. Le Moine, etc., presenting *Americans Abroad*.

The Boston Howard Athenaeum Star Specialty co., under the sole management and proprietorship of genial John D. Hopkins, closed a brilliant and most successful two weeks' season at the California Theatre on Sunday night. On that evening the sale of tickets had to be stopped, as there was not even standing-room to be obtained. The engagement of the Howard's was a great winner for both house and manager and proves that when our people get the kind of a show that they want and it is a first class one they patronize it without stint and to the utmost. The co. left for Fresno yesterday morning, having played there last night, at San Bernardino to-night, San Diego to-morrow night, Los Angeles the remainder of this week and Oakland next Monday and Tuesday, San Jose 17, Stockton 18, Sacramento 19, and then to Portland, Ore., and Eastward.

Last night Hallen and Hart opened to a big house in *The Idea*. The feature of their show is Al Wilson, a Dutch dialect comedian, who is as clever as he is droll. He made the hit of the evening. Willy Fuller again danced himself into favor, and John E. McWade and Fannie Bloodgood made a good impression. Hallen and Hart have a number of new and light topical songs and parodies. The whole performance, though light, is pleasing, and will no doubt do a good two weeks' business. The manager, James Jay Brady, is a favorite and an inveterate worker, and much of the success of Hallen and Hart is due to his efforts and managerial ability.

On Monday evening, May 20, James J. Corbett ("Our Jim") opens a two-weeks' season at the *Gentleman Jack*. As this is "Pompador Jim's" home, a great and enthusiastic reception awaits him. It will be his first visit to the city by the Golden Gate since he acquired the sobriquet of champion pugilist of the world, and an immense two-weeks' business is sure to be his fortune here. His engagement will be followed by George Thatcher and company in a new entertainment supplanting *Tessie*. This theatre will probably close for repairs on Sunday, July 9, to remain closed four or five weeks.

Oliver Byron commenced his second week last night at Stockwell's appearing in the melodrama, *The Dark Continent*. The house was well filled and the play and acting gave satisfaction. Next Monday night, Byron presents for the third and last week of his season *A Man in a Thousand*. He will be followed on May 22 by Annie Ward Trifany, supported by Stockwell's stock company, in her new play *Lady Harney*. Commencing June 12, the champion light weight pugilist Jack McAuliffe appears in a sensational racing drama called *The King of the Turf*, and during the play he will give a finish contest or points with the "Brooklyn Cyclone," James Nelson.

The Busa Street Theatre (Leavitt's) closed its doors for an indefinite period on Sunday night. This house, once the most popular in this city, has gradually been going "west of sight." The cause is lack of the proper kind of attractions, and when an attraction was booked it was a poor one with mediocre players and a wretched stage presentation. Theatregoers would not stand paying a dollar to witness a "snag" show, the consequence being that people were afraid to patronize the theatre, and hence non-support. The local manager of the house, George H. Brothman, was as good as a man both socially and in business as could be found anywhere in this country to manage a place of amusement, but all his hard work and ability went for nothing. It will take much hard work, and then only with strong attractions, to ever make the house a paying one again. Brothman leaves next week, ostensibly on a visit East, but really to manage his own theatre with his brother in Chicago. We are sorry to part with him, as he has at all times been genial and thoroughly business-like with all who have come in contact with him.

The Tivoli Opera House revived *The Bells of Corneville* last night before a crowded audience. The opera was finely mounted, and the stage business, under the new stage director, George E. Laas, new and very fine. Next Monday evening the spectacular opera, *The Hunchback*, will be given here for the first time. We are promised a wealth of scenery, gorgeous costumes, a strong cast of characters, many novelties and a production of Oriental splendor. Several new people have been engaged in the past to swell the already large and strong co. of the house, and when they arrive some new operas will be presented.

The testimonial benefit in aid of Ed. J. Buckley, the actor, at present in New York city, took place at Stockwell's Theatre last Sunday afternoon, and netted about one thousand dollars. Every organization in and around this city contributed its share to the programme, and the local managers of the theatres sold buttonholes in the lobbies.

A series of six summer symphony concerts, under the leadership of Adolph Bauer, conductor of the Tivoli Opera House orchestra, commences next Friday afternoon at the Tivoli. It is the intention of Bauer to give one concert during the next six months, merely to keep his orchestra in practice than for the sake of making money, in order that the winter series, which was so successful last winter, may be even more so this year.

Alfred Bouvier, the popular manager of the Baldwin Theatre, takes a three months' leave of absence, for a much needed rest and travel in Europe, commencing in September next. While on his tour his place will be filled temporarily by genial Harry Mann, at present a resident of your city and formerly the manager of the California Theatre here. Mr. Bouvier has been in ill-health for some time, and anticipates that the trip he is undertaking will completely restore him and fit him to again assume the duties of his responsible office, with as much life and alacrity as when he first came to this city. Harry Mann will be welcomed back by his many friends, although but for a short stay with us.

Richard Mansfield is in a peck of trouble with our health authorities. For some reason only known to himself Mansfield draws the line at stopping at hotels. On his tours he engages a sumptuous combination dining, sleeping and drawing-room Wagner car, in which he rides with his wife (Beatrice Cameron) both while on the road as well as when stopping in towns and cities. On arriving here the railroad company built a siding for the car, on the corner of Twenty-Fifth and Valencia Streets, in a residence portion of the city known as the Mission district. The cooks and porters of the car, instead of gathering the refuse in some receptacle on board of the car, placed barrels with its side on the ground from which an offensive effluvia escaped. Then the drippings of water from the kitchen made the stench very pronounced and gathered around the car myriads of flies and other insects. Several of the residents in the neighborhood complained to the Board of Health, the result being that Mansfield was notified to abate the nuisance or suffer the penalty of the law. He chose the former, and hired himself and his wife to a hotel, where he is now residing, but he has color in his eye, and probably has it in for the good city and citizens of San Francisco. Well, we shall have to stand it, even though it comes from Richard Mansfield, and probably when he has left us we shall still survive and possibly receive another visit from him next year again, although he may threaten to shake the dust from us forever.

Man and Woman, which was by Le Mille and Belasco's Men and Women under a slight change of name, has failed at the London Opera-Comique. Some of the London dramatic writers attribute this to the theatre, which has been uniformly unfortunate of late, rather than to the play.

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CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—The summer season will open at West End, a beautiful suburb of this city, on the Seeley Street Car Line, on 8. Maude Atkinson supported by a good co., will present *Fanchon* as their opening piece.

ARKANSAS.

HOT SPRINGS.—*OPERA HOUSE* (J. W. Van Vleet, manager): Marie Wainwright in *School for Scandal*; was the society event of the season. The audience taxed the capacity of the house.

CALIFORNIA.

LOS ANGELES.—*GRAND OPERA HOUSE* (McLain and Lehman, managers): Howard Atherton co. 10-12; J. J. Corbett in *Gentleman Jack* 15-16; Richard Mansfield 17-18. —*LOS ANGELES THEATRE* (H. C. Wyatt, manager): *The Prodigal Father* 4-6; good business. —*Park Theatre* (Fred Cooper, manager): *The Black Crook* finished its second week 6. —*Items*: The Chicago stock co., through bad business and empty treasury, stranded in San Diego 2.

SAN DIEGO.—*Fisher Opera House* (John C. Fisher, manager): *The Prodigal Father* and *Carmenita* to good business 7.

SAN JOSE.—*THE AUDITORIUM* (Walter Morasco, manager): Neil Burgess in *The Count of Paris* 4-6; crowded house. R. E. Graham in *Larry the Lord* 4-6; fair business.

STOCKTON.—*Yosemite Theatre* (George Mothesole, manager): *County Fair* 1, S. R. O. R. H. Sothern; 2, audience small but appreciative. R. E. Graham in *Larry the Lord* 4; small house. —*Items*: Manager Mothesole is dangerously ill in Oakland.

COLORADO.

PUEBLO.—*Grand Opera House* (John W. Lockin, manager): Professor Stark's Austro-Hungarian Orchestra to small but very appreciative audience 3. Mrs. Tom Emma and co. to small audience 5, but a large number of women and children, ran to a great extent accounting for small business. —*Wonderland*: My Geraldine, and Curio Hall 1-6; large business.

CONNECTICUT.

HARTFORD.—*PROCTOR'S OPERA HOUSE* (F. W. Lloyd, manager): *The Span of Life* drew large houses 4-6. Barney Ferguson in McCarthy's *Ships* packed the house 4. Frank Mayo in *Davy Crockett* to fair business 10, and matinee. It is a pity so good an actor does not add a new play occasionally to his repertoire. Pauline Hall 10; Agnes Herndon 11-12. —*Items*: Wright Huntington, of *The Span of Life*, spent Sunday at his home in Moodus, near this city. The Hartford Elms Minstrels played at Meriden for the benefit of the lodge of that city 5, and made a great hit.

NEW HAVEN.—*HIVERNON THEATRE* (G. B. Russell, manager): The McElhinney Family drew only fairly well 6. The Hanlons' masterpiece, *Superba*, had full houses 8, 9, and, of course, well pleased ones. James O'Neill, benefit local Elks, at Pauline Hall 10. —*Items*: *Grand Opera House* (G. B. Russell, manager): The Baker Opera co. in repertoire opened to a full house for a week's engagement. Irene Murphy and Arthur Woolly are the principals.

BRIDGEPORT.—*GRAND OPERA HOUSE* (Jennings and Beckman, managers): Bad weather interfered but little with the business done by the Wilbur Opera co. 4-11, going to their popularity here. *Fra Deserto* 10; *Elmire* 11; all to packed houses. Royal Midley, with *Wendy* songs and a crotching dance (the first seen here), by Belle Hamilton as interpolations, drew well 8, opening the second week of the engagement. The Black and White and *Wendy* followed 9, 10 to packed houses. —*BUSBY THEATRE* (E. S. Robinson and co., managers): *Son's Concert Band* 1 had an attentive audience, though the weather was bad. Son's own compositions and the dainty violinist, Leonora Von Storch, were most acceptable. Roland Reed presented *The Woman Hunter* to a good-sized audience 1. He has with him a young woman well known here, Hattie Harvey, who did admirably the part of Alice Lane. Hanlon's *Superba* opened to big business 10 for two days. —*Items*: Manager Charles J. Beckman, of the Grand Opera House, has returned from his pleasure trip, and is hustling as usual as ever. As for his partner, H. E. Jennings, he is always hustling. —*Manager Gibbons* will probably close the season of his Bunnell Theatre about June 1. George Fisher, who has acted in second comedy parts with the Wilbur Opera co., left the co. 6. Miss Kewin, on behalf of the co., presented Mr. Fisher with a diamond pin before his departure. Mr. and Mrs. J. C. Harvey, formerly with *The Isle of Champagne* co., joined A. L. Wilbur's forces last week. In fact so many new faces were added that the co. held daily rehearsals each morning.

BRISTOL.—*OPERA HOUSE* (C. F. Michael, manager): A. V. Pearson's Police Patrol co. 10; splendid performance to fair business.

MYSTIC.—*OPERA HOUSE* (F. W. Jackson, manager): *Fra Deserto* in *Davy Crockett* 4; large and well-pleased audience.

WATERBURY.—*THE MODERN* (J. Claude Gilbert, manager): *Rhea* as the Empress Josephine, supported by an excellent co., to a fair-sized audience 5. —*Items*: During her stay here, *Rhea* was the guest of Dr. and Mrs. Noble, of the State Hospital.

NEW BRITAIN.—*RUSSELL LYCEUM* (Gilbert and Lynch, managers): The Murphy campaign is seriously interfering with business. *Rhea* 4; *Modjeska* 6; both to fair houses. Frank Mayo booked for 12. —*OPERA HOUSE* (W. H. Ordway, manager): Helen Barry 3; good house. Miss Barry is certainly a very clever actress and was heartily applauded. Louise Hamilton 10. —*Items*: John Hogan Vandeville co. has disbanded, and cancelled all dates. Tom English and wife will leave shortly for England. They have a three weeks' engagement at the new Empire Theatre, Brighton, and from there go to the Palace Theatre, London.

NEW LONDON.—*LYCEUM THEATRE* (A. T. Hale, manager): Helen Barry in *A Night's Frolic* 4; fair-sized audience. *Rhea* in *Josephine* 6; good business.

WATERBURY.—*JACOBI'S OPERA HOUSE*: The *Hunchback* was presented before a good-sized audience 4. La Back left the co. at the close of the performance. The New South 10 with a good co., supporting Phoebe Davies and Joseph Crismer. No better co. or no better play has been seen here for a long time.

DELAWARE.

WILMINGTON.—*GRAND OPERA HOUSE* (W. R. Williamson, manager): The season here is about over. Frederick Warde and Louis James presented *Le Cid* to a fine audience. Manager Williamson's benefit 10, when *Hose and Hose* will be given, and John Drew in *The Packed Ball* 10 will end the season, which has been an unusually prosperous one. —*ACADEMY OF MUSIC* (W. D. Brown, manager): *Mick of the Woods* 1-10; fair business. Ada Dixon Burlesque co. 11-12; light houses.

FLORIDA.

TAMPA.—*SPANISH CASINO* (V. Hays, manager): Keene and Co's Minstrels 7; good business. —*Items*: Hall's Opera House, which is a wooden structure, is being torn down, in place of which a fine brick building will be erected before next season.

GEORGIA.

ATLANTA.—*DE GIVE'S OPERA HOUSE* (L. De Givie, manager): The Deshon Opera co. opened 4 for a two-weeks' engagement to a S. R. O. audience, and have continued to play to good business up to date. Walter Damrosch's New York Symphony Orchestra 11. —*Items*: Mr. and Mrs. Allen, formerly of the Andrews Opera co., joined the Deshon co. here. The opening sale for the New York Symphony Orchestra was unusually large. Mr. De Givie will reopen the Grand for this attraction. —*Corine Burton*, of the Deshon Opera co., sang the leading role on two or three occasions here.

BRUNSWICK.—*L'AMOSO OPERA HOUSE* (W. T.

Glover, manager): Josephine Cameron in *Forget-Me-Not* 2; empty seats; amateurish performance.

ILLINOIS.

BLOOMINGTON.—*NEW GRAND* (C. E. Perry, manager): Murray and Mack in *Our Irish Neighbors* (O'Donnell's Neighbors) 5; poor business. Ali Baba 10, 11.

ALTON.—*TEMPLE THEATRE* (H. H. Wortmann, manager): E. A. Warren and Samie Hawn appeared in *Nobody's Claim* to a very small house 1. The co. stranded next day at Decatur. The Andrews Opera co. gave a season of opera 2-4, appearing in *Dorothy*, *Fra Deserto* and *Martina* before large and fashionable audiences. This co. is better now than ever before and have been meeting with success all over the West. The Woolford and Sheridan Dramatic co. 15-16.

SPRINGFIELD.—*CHARTERED'S OPERA HOUSE* (R. I. Chatterton, manager): The Holden Comedy co. closed a most successful week's engagement, playing at popular prices 6. The S. R. O. card was hung out several times during the week.

ST. VERNOR.—*MUSIC HALL* (Fitzgerald and Stratton, managers): *Har Davenport* to a small house 7.

CARLEVILLE.—*CITY OPERA HOUSE* (L. P. Daley, manager): Prof. George F. Valentine's musical concert to a packed house 4.

MATTOON.—*DOL'S OPERA HOUSE* (Charles Hogue, manager): Murray and Mack in *Our Irish Neighbors* 6; small house.

WYKE PARK.—On Sunday, 7, there were 35,000 people at the afternoon and evening performances of Buffalo Bill's Wild West Show. —*VAUDEVILLE THEATRE* (Harry Clark, manager): Hyde's Comedians began their second and last week at this house 8. The theatre also profited by the closing of the Fair on Sunday, and had large audiences, afternoon and evening. It is now said that 1,000 men will be put to work on the Spectatorium and complete the same as a concert hall where Anton Seidl and orchestra will give concerts.

GALESBURG.—*THE AUDITORIUM* (F. E. Berquist, manager): Jefferys Lewis in *Forget-Me-Not* 11; a Breezy Time 12; *Kirmess* (local) 13-17. —*OPERA HOUSE* (F. B. Kirch, manager): *Our Irish Neighbors* 10. —*Items*: At a meeting of the Board of Directors of the Auditorium 1, the house was again leased to Manager Berquist for a term of years to June, 1912.

WHEATON.—*WHEATON THEATRE* (W. A. Miller, manager): Two Old Cronies drew a large house 7. —*Items*: The prices at this house have been raised to \$1.75, 50 and 25 cents. —*Manager*: Miller expects to do a big business this summer, as Englewood will be a stopping place for many visitors on account of it being close to the Fair Grounds.

OTAWA.—*SHERWOOD'S OPERA HOUSE* (C. H. Hodgkins, manager): *Jack* A. Reilly in *A German Soldier* 5; large and well-pleased audience.

QUINCY.—*OPERA HOUSE* (A. Dwyer, manager): The Spooner Comedy co. 1-6; packed houses. Jefferys Lewis 8; fair house.

ELGIN.—*DU BOIS OPERA HOUSE* (F. W. Jencks, manager): *Our Irish Neighbors* 3; fair house. James A. Reilly in *A German Soldier* 5; fair business. Eunice Goodrich 9-11; opened to S. R. O. in *The Black Flag* and *Fogg's Ferry* 10 to a packed house. Miss Goodrich is a prime favorite here.

DECATUR.—*GRAND OPERA HOUSE* (F. W. Haines, mgr.): May Bretteau Comedy co. week ending 6 at cheap prices. Ali Baba 4 delighted a packed house. Spooner Comedy co. 15-16.

INDIANA.

TERRE HAUTE.—*NAVY'S OPERA HOUSE* (Robert L. Hayman, manager): 8 Bells to good business 2. The Warde-James comb. presented *Julius Caesar* to a large house 3. Colonel Robert G. Ingersoll gave his lecture on Shakespeare to a fine audience 6.

FRANKFORT.—*COLUMBIA THEATRE* (J. J. Aughe, manager): A Fair Rebel 3; 4; poor business. Professor D. M. Bristol's *Equine Show* 5, 6; packed houses.

EVANSVILLE.—*GRAND* (King Cobbs, manager): Lawrence Hanley 2; very good house. Warde and James 4; crowded house. Colonel Robert Ingersoll delivered his noted lecture on Shakespeare to a fair house 5. —*PEOPLE'S* (T. J. Graves, manager): Little Nugget 7-9; good business.

WASHINGTON.—*NEW OPERA HOUSE* (Hortel Brothers, managers): Herbert Cawthorn in *The Little Nugget* 5; I. C. Lewis in *S. P. Oswald* 6; both to fair houses. —*Items*: *Sells Brothers' Big Show* 4; large crowd in the afternoon, owing to rain the tent was struck at night; very satisfactory performance.

IOWA.

CLINTON.—*DAVIS OPERA HOUSE* (H. F. Tate, manager): Wilson Theatre co. in repertoire 1-6; fair business. A Turkish Bath 6; good business. —*Items*: E. W. Conable, who has been ahead of Nye and Harbuck, has gone with the Remenvi Concert co., succeeding his brother, Clarence K. Conable, who died at Denver April 26. Both were Clinton newspaper men.

CHAMBERLIN.—*GRAND OPERA HOUSE* (F. W. Chamberlin, manager): Nat Goodwin in *A Guided Fool* 4; packed house. Patti Rosa in *Miss Dixie* 6 gave an enjoyable performance to a fairly good-sized audience.

SIOUX CITY.—*PRINCE OPERA HOUSE* (E. L. Webster, manager): Extra Kendall in *A Pair of Kids* 5, 6; good business. —*PEARL STREET THEATRE* (Al. O. Trudell, manager): Business good week ending 6.

COUNCIL BLUFFS.—*DOHANY THEATRE* (John Dohany, manager): The Cora-Payton Dramatic co. week of 6 to good business.

SECORAH.—*GRAND OPERA HOUSE* (C. J. Weiner, manager): President Gates lectured 4 to a small but pleased audience. —*Items*: Manager Weiner is booking some excellent attractions for next season.

OTTUMWA.—*GRAND OPERA HOUSE* (E. Goodman, manager): Patti Rosa 4; fair business. A Breezy Time 9; good business.

DES MOINES.—*FOSTER'S OPERA HOUSE* (William Foster, manager): The Ovide Musin Concert co. gave one of the finest musical entertainments ever given in the city to a large and appreciative audience 3. —*WHEELER AND BUSKUS AND BAYOU THEATRE* (Charles F. Handy, manager): Big business 1-6. —*Items*: H. R. Compton, formerly of Foster's Opera House orchestra and the Iowa State Band, is singing one of the leading parts with the Boston Opera co. —*Margaret Coulson*, pianist of the Schubert Symphony Club, left the co. fearing she would not be able to stand the Northern climate. Arrangements are now pending to have her give a piano recital in the near future. —*Patti Adams*, manager of the Alcazar Opera co., after securing his baggage and about \$100 of the co.'s money, took the train for Chicago at 11:15, leaving the co.'s board bills and salaries unpaid.

CRESTON.—*OPERA HOUSE* (J. H. Patt, manager): Patti Rosa 3; large and well-pleased audience. Schubert Symphony Club 5; small audience.

ESSEX.—*OPERA HOUSE* (D. L. Hughes, manager): The Andrews Opera co. opened a week's engagement to a large and fashionable audience 2. The capacity of the house is sold for Tuesday and Wednesday evenings.

IDaho.

BOISE.—*COLUMBIA THEATRE* (J. A. Pinney, manager): *Primrose and West's* Minstrels drew a crowded house 1, every seat being sold an hour before the performance, and standing room at a premium. Good performance. James J. Corbett 4; full house. —*El Perkins* lectures at Soda Opera House 4.

KANSAS.

FORT SCOTT.—*DAVISON OPERA HOUSE* (Harry C. Ernich, manager): On account of bad weather the Calhoun Opera co. had only a fair house 6. Said Pasha was given in an excellent manner. The principals were good and the chorus the best we have had this season. The season closes here. —*Items*: The season just closed at Mr. Ernich's first season as manager, he has every reason to feel proud of his success. He has given us the finest line of attractions that we have ever had, and promises to do better next season. Peculiarly, the season was fairly successful.

SUPERA.—*CRAWFORD'S OPERA HOUSE* (O. T.

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200 East 12th Street, (King's Cross.)

Crawford, manager): *The Fire Patrol* 2, 3; fairly good business. Jack McAuliffe in *King of the Turf* 1; good houses 6. The fire scene was very realistic, and the sparring exhibition between McAuliffe and Jimmy Nelson was the best your correspondent has ever seen on a stage. The fighting was apparently of the most earnest and severe kind, and the knock out, and subsequent revival of the fallen man, natural to the life. Lewis Morrison in *Paust* 6.

PARSONS.—*EDWARDS' OPERA HOUSE* (C. W. Johnson, manager): Sharpley's *Lyceum Theatre* co. did a good week's business 1-6.

HUTCHINSON.—*OPERA HOUSE* (W. A. Lee, manager): The Webster Comedy co. 1-6; poor business.

WICHITA.—*CRAWFORD'S OPERA HOUSE* (George K. Bowen, manager): Payton Comedy co. week ending 6 to fair business.

SECHIDEN.—*PAUL'S OPERA HOUSE* (E. S. Brigham, manager): Professor Flint, the magician, notwithstanding some very bad weather, drew fair houses 1-7.

KENTUCKY.

LEXINGTON.—*OPERA HOUSE* (Charles Scott, manager): Baldwin Comedy co. closed a week's engagement 6. House was packed the entire week.

HOWLING GREEN.—*POTTER'S OPERA HOUSE* (J. M. Robertson, manager): G. G. G. Comedy co. 1-7. This closes the season here.

PARIS.—*GRAND OPERA HOUSE* (D. C. Parrish, manager): New York Stars 9; good house.

MAINE.

PORTLAND.—*LOTHROP'S THEATRE* (Charles C. Fiskebury, manager): Barney Ferguson in *McCarthy's Ships* pleased two large audiences 5, 6. —*Items*: Madeline Merit canceled (15) owing to her closing her season at Biddeford 13. —*Handsome Fred*, Peel was in town 6 heralding Neill McHenry. —*Lee Townsend* was here 9. —*The season* at Lothrop's closes 20, 30 with the Gilbert Opera co. —*Manager* Lothrop will open the Howard Athenaeum 2. —*Manager* Charles O. Tennie, of Jed Prouty, was in town 9 making arrangements for transporting scenery, etc., to the City Hall, Lewiston, where he will open 15 instead of playing *Horbury*. This is the first invasion on the Lewiston managers' heretofore undisputed domain, and the climax awaited with great interest.

BATH.—*ALANDE'S OPERA HOUSE* (H. Donnell, manager): A Fair Rebel co. 3; large and well-pleased audience.

AUGUSTA.—*OPERA HOUSE* (Frank A. Owen, manager): Bishop's Colored Association in *After the War* 2; good business. Neill McHenry in *A Night at the Circus* 9; large house.

MASSACHUSETTS.

TAUNTON.—*NEW TAUNTON THEATRE* (Harry Jordan, manager): Frank Mayo in *Davy Crockett* 3; small house. Roland Reed and a most capable co. presented *The Woman Hunter* to a large audience 1. M. J. Walsh Concert co. 2; big business. County Fair 8; largest house of the season. —*Items*: Frank Mayo first appeared in this city Oct. 16, 1904, playing the part of Badger in the *Streets of New York* —*Thomas Clifford*, of the Walsh Concert co., has a strong baritone. He will probably be heard in oratorio at our next musical festival. —*Henry Atwell*, head usher at the new theatre, is writing a history of the theatres in this city since 1850. It will contain many reminiscences of the old times, be profusely illustrated and handsomely bound.

AMESBURY.—*OPERA HOUSE* (E. A. Mitchell and Co., managers): Madeline Merit in *Frou-Frou* delighted a large and fashionable audience 3, 4 and 10.

NEW BEDFORD.—*OPERA HOUSE* (W. B. Cross, manager): The Dazzler 4; large house. General 4-6; satisfaction. The County Fair 5, with Marie Bates as Aunt Abigail, drew a large house. The Trust of Society 8; good house.

BROCKTON.—*CRIST THEATRE* (W. W. Cross, manager): The Trust of Society was presented by a good co. to a fair-sized and well-pleased audience 6. Howorth's *Hibernica* and Specialty co. had a light house 9. —*SAINTLY THEATRE* (Abe Spitz, manager): Faust 10; too late, with Sadie Stephens in the title role, supported by good specialty artists, opened to a large house 8.

FITCHBURG.—*WHITNEY'S OPERA HOUSE* (G. E. Sanderson, manager): Harry Lacy in *The Flamingo* 1; wife 4; medium business. Madeline Merit in *Frou-Frou*

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attended 5, 6. The co. was adequate and the many effects were novel and entertaining. — (H. A. Foster, manager): The vendetta, a thrilling play abounding in sensational effects, pleased fair-sized audiences 4, 6.

MASSACHUSETTS—ACADEMY OF MUSIC (S. G. Clay, mgr.): Charles A. Gardner in Fatherland pleased a large house 7. The Vendetta 4 to a fair house. — **ITEM:** Manager Clay, while returning from the theatre to his home 7, slipped and broke his leg in two places.

MASSACHUSETTS—OPERA HOUSE (A. J. Sawyer, mgr.): Kibbe; good business. Two Orphans 4; poor house.

MASSACHUSETTS—BAIRD'S OPERA HOUSE (James J. Baird, manager): Charles A. Gardner, in Fatherland to a fair house 5. The season has been a very satisfactory one. — **ITEM:** Walter H. Edwards closed with the Stowaway and arrived at his home in this city 4. He is greeting his many friends with a smile, a trifle more broad than the ordinary, having reached home just in time to welcome the arrival of a ten-pound daughter. Mr. Edwards has signed with Rosenques and Arthur for their production of The Cornercracker next season.

MISSOURI

ST. JOSEPH—NEW CRAWFORD THEATRE (C. P. Elliott, manager): The Fire Patrol 5, 6; fair business. Good performances. Ovide Musin Concert co. 2; Lewis Morrison's Faust 13. — **ITEM:** Work is being actively pushed on the remodeling of Toole's.

LOUISIANA—BURNETT OPERA HOUSE (A. M. Walker, manager): Andrews Opera co. in Dorothy and Fra Diavolo 5, 6; good houses.

MONTANA

MISSOULA—BENNETT OPERA HOUSE (G. N. Hartley, manager): Daniel E. Handmann gave a recitation of Shakespearean works before a large house. This was Mr. Handmann's first public appearance for more than three years.

MINNESOTA

WINONA—OPERA HOUSE (E. K. Tarbell, manager): Mme. Janaschek, supported by Edmund Collier, presented Macbeth to a good house 4.

CROOKSTON—GRAND OPERA HOUSE (L. I. Coombs, manager): Uncle Hiram 5; good house.

RED WING—OPERA HOUSE (Charles L. Kellogg, manager): Franz Campson pleased a fair-sized audience 5.

SHARLOT—GRAND OPERA HOUSE (George W. Thomas, manager): Franz Campson in The Merry Cobbler 4; good house. Alva Heywood 5; fair house. Effie Ellsler in Hazel Kirke 10; large and enthusiastic audience.

NEBRASKA

FELMONT—LOVE OPERA HOUSE (E. L. Martley, manager): Frank London co. 1, 2; unfavorable weather and poor business. — **ITEM:** E. L. Martley, late of the Funke Opera House, Lincoln, has leased the Love and will hereafter be found in the manager's chair.

KANSAS—OPERA HOUSE (A. H. Murray, manager): Dark. — **ITEM:** John J. Osborn, secretary of the Kearney Opera House Company, who has managed the Opera House for the past two years, has leased the house to A. H. Murray, of the Kerr Opera House of Hastings, Neb., who will manage both houses.

NEW HAMPSHIRE

PORTSMOUTH—OPERA HOUSE (E. A. Mitchell, manager): The Trust of Society attracted and pleased a fair-sized audience 4. U and I 12. — **ITEM:** J. D. Ayres, manager: Old Jed Prouty 20; Madeline Merli in From Paris 20; Nellie McHenry 15.

NASHUA—THEATRE (A. H. Davis, manager): Harry Lucy in The Planter's Wife pleased a good-sized house 5. Barlow Brothers' Minstrels 4; fair house.

NEW JERSEY

NEWARK—MIRER'S NEWARK THEATRE (Col. W. M. Norton, manager): Fanny Rice in a grand double bill, comprising A Jolly Surprise and The Little Brown Seiler, drew fine houses 3-12. Rose and Charles Coghlan 12-20. — **JACOBS' THEATRE** (H. W. Town, representative): The Pulse of New York, a perfect picture of city life, drew crowds 6-12. Eva Mountford in At the Carnival 15-20. — **WALLINGFORD'S OPERA HOUSE** (Frederick Waldman, proprietor): George Dason's Vandeville co. to big houses 4-6. Billy Carter's Comedians 12-20. — **ITEM:** The Newark Press Club is to give an entertainment in Jacobs' Theatre on June 2, arrangements for which are being rapidly pushed forward by the committee, composed of Walter A. Mitchell, A. Plume Gifford, and Hermon Meyer. All of the talent is being volunteered, and the tickets are selling like hot cakes.

PLAINFIELD—MUSIC HALL (J. A. Demarest, manager): The Old Homestead 5; standing room at a premium; receipts, \$20.

ORANGE—MUSIC HALL (George P. Kingsley, manager): The Old Homestead was given before large and well-pleased audiences afternoon and evening 6.

TRENTON—TAYLOR OPERA HOUSE (John Taylor, manager): The Trust of Society was presented 4, 5 to large attendance. A fine cast presented W. A. Brady's New South 3. — **TEMPLE THEATRE** (F. J. Bacon, manager): Fair business 4-6.

NEW YORK

ROCHESTER—LYONCE THEATRE (A. E. Wolf, manager): Nedjiska, supported by Otis Skinner and a competent co., in Henry VIII. As Von Lieke 12, and Mary Stuart to good-sized audiences 12, 13. Thomas 2; Seabrooke in The Isle of Champagne 15-17. Dockstadler's Minstrels 6. — **COOK OPERA HOUSE** (H. R. Jacobs, manager): Dark. — **ACADEMY** (H. R. Jacobs, manager): Side Tracked to remunerative business 21-23. — **MUSE THEATRE** (M. S. Robinson, manager): The All Star Specialty co. pleased large audiences 8, 13.

SYRACUSE—H. R. JACOBS' OPERA HOUSE: Hoss and Hoss 4; large house. Spider and Fly 6; good attendance. Lost in New York 10; large business. — **WILKING OPERA HOUSE** (Wagner and Reis, managers): Gus Williams 4; fair house. Blue Jeans 12. — **ITEM:** Ignazio Martinelli and Arthur Moulton of the Howard House co., visited The Players' Club 5. They will star jointly next season in a piece called A Dark Horse, written for them by Mr. White, dramatic editor of the Brooklyn Times.

MATTEWAVAN—DUBBLE OPERA HOUSE (W. S. Dibble, manager): The Police Patrol gave an excellent performance to a large audience 5, the singing by the Quaker City Quartette being exceptionally good. Blind Tom 21. The Premier Minstrels, a company composed entirely of members of Heaton Engine Co. (the local fire company), which recently gave a highly pleasing performance at the Engine House gave a performance at the Matthevan State Hospital 4, by request of the superintendent. The "boys" showed marked ability and they have received invitations to play in a number of the neighboring towns.

SARATOGA SPRINGS—TOWN HALL (J. M. Putnam and Co., managers): Dark. — **PTISAN MUSIC HALL** (J. E. Smith, manager): Martin Hayden in Bold in Slavery 9, return date, to large business; very satisfactory performance.

NICHOLLA FALLS—PARK THEATRE (H. A. Foster, manager): Gorman's Minstrels 4; fair business.

ITHACA—WILSON OPERA HOUSE (H. L. Wilson, manager): Fanny Rice in A Jolly Surprise 4; good business. Julia Marlowe in Much Ado About Nothing 4; full house. The Old Homestead 10; good business.

ELMHURST—OPERA HOUSE (Wagner and Reis, managers): The Police Patrol 5; The Danger Signal 8; both to small audiences. Blue Jeans 4; 3 Bells 12. — **ITEM:** Dan Jamian, of George Wilson's Minstrels, is spending the Summer at his home in this city.

MIDDLETOWN—CASINO THEATRE (H. M. Corey, manager): Gloriana 4; large business. Past Mail 8; S. R. O.

CORNING—OPERA HOUSE (A. C. Arthur, manager): Keller 8; large and delighted audience. — **ITEM:** The Hook and Ladder benefit promises to be a great success, nearly all of the seats being already sold.

GENEVA—DOVE'S OPERA HOUSE (F. K. Hardison, manager): Gorman's Minstrels 20. — **ITEM:** F. K. Hardison will manage the new Opera House. — **GLOVERSVILLE**—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Blue Jeans 4; fair business.

PENN YAN—SHEPARD OPERA HOUSE (C. H. Sisson, manager): Julia Marlowe in Twelfth Night 8; fine performance to a crowded house.

COHUES—CITY THEATRE (E. C. Gane, manager): Digby Bell Opera co. in Jupiter 6; large audience. Hoss and Hoss pleased a good-sized audience 8.

PLATTSBURG—THEATRE (W. A. Drowne, manager): C. D. McCaul's Master and Nan 4; very pleasing performance.

HORNELLVILLE—SHATTUCK OPERA HOUSE (C. L. Furrington, manager): Chances Oloott in Macbeth 13; large and enthusiastic audience. The Danger Signal 6; Rosabel Morrison in The Danger Signal 6; both to fair houses. — **ITEM:** Mr. Oloott was the guest of Charles A. Bird while here, and was the recipient of much social attention.

KINGSTON—OPERA HOUSE (Charles V. Du Bois, manager): Roland Reed in Lend Me Your Wife 4; good house.

AMSTERDAM—OPERA HOUSE (A. Z. Neff, manager): Digby Bell Opera co. in Jupiter 5; large and well-pleased audience. Martin Hayden in Helen in Slavery (return) 6; Rosabel Morrison in The Danger Signal 6; both to fair houses.

TRIO—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Kents-Santley co. to good houses 5, 6. Hoss and Hoss 4; good business. — **RANDY'S OPERA HOUSE** (Gardner Rand, manager): Gus Williams in April Fool 4; fair house. Jane 10; The New South 11-12.

PORT JERVIS—LEE'S OPERA HOUSE (George Lea, manager): Fast Mail 9; large and well-pleased audience.

POUGHKEEPSIE—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Gloriana was presented 6 by a very capable co. to a large and highly pleased audience. Performance good. The Police Patrol 4; good-sized audience. Vassar Students in the Greek tragedy, Antigone, 24, 27; Tripto-Chinatown 23, closing this house for the season.

CORTLAND—OPERA HOUSE (Warner Rood, manager): The Old Homestead 10; packed house. — **ONEIDA**—MUNROE OPERA HOUSE (E. J. Preston, manager): Gilmore's Band 3; light business; excellent concert. Allen's New York Theatre co. for German Rose benefit 4-6; good business.

PEESKILL—DEWEY OPERA HOUSE (F. M. Taylor, manager): The Hustler 6; full house. 61 risks 4; fine performance; small house. — **SHARLOT**—STONE'S OPERA HOUSE (Clark and Deavan, owners): Police Patrol 6; fair business. Old Homestead 8, 9, with matinee; crowded houses.

NORTH DAKOTA

GRAND FORKS—METROPOLITAN THEATRE (F. L. Witt, manager): Aaron Woodhull in Uncle Hiram 4; good house.

OHIO

COLUMBUS—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): New York Ideals will open the Summer season with Olette 12-20. — **RENNETTA THEATRE** (Dickson and Talbot, managers): Colonel Robert G. Ingersoll lectured on Lincoln to a big house 2. New York Symphony Orchestra pleased a very large audience 2. 8 Bells played a very successful engagement 6, 7. Boston Symphony Orchestra 10. — **PARK THEATRE** (Dickson and Talbot, managers): My Aunt Sally 4-6 turned people away nightly. Ada Gray in East Lynne pleased large audiences 7-10. Henry Barleque co. 11-12; Charles Loder 12-17.

STEUBENVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Jean Voorhees' Only a Farmer's Daughter, with a circus as a counter attraction, 3, to poor business. — **ARENA:** Adam Forepaugh's Circus 4; two performances; packed tents. — **ITEM:** John W. Vogel, of Field's Minstrels, stopped here on his way East to see his many friends. Clara Turner, a Cleveland actress, is here directing the production of The Girl Spy in which she plays the principal part.

AKRON—ACADEMY OF MUSIC (W. G. Robinson, manager): May Smith Robbins in Little Trixie to a good house 4. The Fast Mail turned people away 4; largest house of the season.

LANCASTER—CHESTNUT STREET THEATRE (R. Neil McNeil, manager): De Lange and Rising in Tangled Up 4; fair business.

UNRICHVILLE—CITY OPERA HOUSE (Elvin and Van Ostran, managers): De Lange and Rising in Tangled Up and Why to a fair-sized audience 4-5.

CANTON—GRAND OPERA HOUSE (L. B. Cool, manager): Dr. Bill, under the management of George W. Sammis, 4; small house. — **SCHAFER'S OPERA HOUSE** (L. B. Cool, manager): The London Gaiety Girls 2; small house.

MANFIELD—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Dr. Bill 2; Niobe 6; both to good houses.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Foltz, manager): 2 Bells 5; very large business. — **BLACK'S OPERA HOUSE** (Samuel Waldman, manager): The Melville Sisters 1-6; business fair.

TORONTO—CLARK'S OPERA HOUSE (R. W. Clark, manager): Only a Farmer's Daughter 4; packed house.

TRIO—OPERA HOUSE (G. A. Brannan, manager): De Lange and Rising 1; small audience. Carter's Fast Mail 22 closes the season at this house.

TIFFIN—OPERA HOUSE (E. B. Hubbard, manager): Little Trixie co. 5; fair business.

PORTSMOUTH—GRAND OPERA HOUSE (H. S. Hartman, manager): Mexican Orchestra en route to World's Fair deluged a crowded house 10. Ford Family Concert co. 10, 11 at Bailey Hall. Clever people and excellent performance; slim house.

POMEROY—OPERA HOUSE (E. L. Keiser, manager): Tony Farrell in My Colleen 3; large and well-pleased audience.

PENNSYLVANIA

JOHNSTOWN—ADAMS OPERA HOUSE (Alexander Adams, manager): Tony Farrell played a return engagement 6 to good business. Julius Caesar was presented here 8 by Frederick Warde and Louis James, supported by a splendid co. to

one of the largest and most intelligent audiences ever assembled in this city. It was the occasion of the annual benefit of Johnstown Lodge B. P. O. Elks, and it was nobly responded to, the receipts amounting to \$1,000.75. One of the features of the entertainment was the music by Professor Pribek's orchestra, which had been especially engaged for the occasion. — **ITEM:** Harry Davis closed his house here 6 indefinitely. After the performance of Warde and James 8 the committee of Elks escorted Messrs. Warde, James, Herman, and Harry C. Barton to the rooms of the local lodge, whose guests they were for the evening. — Walter L. Main's circus exhibited here 8 and gave two splendid performances to large business.

OIL CITY—OPERA HOUSE (B. Lowentritt, manager): Mota to good business 6-11.

WILLIAMSPORT—LYONCE OPERA HOUSE (John L. Guinter, manager): Agnes Herndon in La Belle Marie 3; fair-sized audience.

HARRISBURG—GRAND OPERA HOUSE (Clarkley and Co., managers): The Voodoo to light business 8. Dr. Bill 4; fair business and well-pleased audience. — **DAVIS' FAMILY THEATRE:** Business continues good.

TYRONNE—ACADEMY OF MUSIC (M. S. Falck, manager): Joshua Simkins 4; good performance to a large audience. Tony Farrell in My Colleen 8; small-sized audience.

READING—ACADEMY OF MUSIC (John D. Mishler, manager): The Trust of Society was given to a large audience 1. A benefit to Miss Gertie Kerpelman 7 was well attended. The Two Johns 4; large audience.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): The Robin Hood Opera co. 1; packed house. Dr. Bill 3; fair house and delighted audience. Frederick Warde and Louis James to a large and fashionable audience 9.

BUTLER—ARMORY OPERA HOUSE (F. M. Keene, manager): Our Country Cousin with Frank Jones as Jason Wheatley 4; satisfactory performance; very small house. The Kirmess was given 4, 5 for the benefit of St. Peter's Episcopal Church to large houses.

UNIONTOWN—GRAND OPERA HOUSE (J. T. Davies, manager): Powell 4, 6; light business owing to bad weather.

POTTSTOWN—GRAND OPERA HOUSE (George R. Harrison, manager): Agnes Herndon in La Belle Marie 3; owing to inclemency of weather only moderate patronage.

ALLENTOWN—MUSIC HALL (R. M. Whitesell, manager): Agnes Herndon 9 in La Belle Marie; fair business; pleasing performance.

ST. CAMEL—G. A. R. OPERA HOUSE (Joe Gould, manager): The Two Johns pleased a fair audience 4.

SCRANTON—ACADEMY OF MUSIC (M. H. Burcund, manager): Thomas E. Shea 3-6; Keller 3; both to large business.

COLENSBURG—LOUISIANA OPERA HOUSE (R. G. Curran, manager): The London Gaiety Girls 4; fair-sized house.

IRWIN—OPERA HOUSE (Dr. J. C. Taylor, manager): L. J. Carter presented The Fast Mail to a full house 1.

MOORESTOWN—GRAND OPERA HOUSE (John E. Murphy, manager): George Frisby's Standard Opera co. 6 in The Pirates of Penzance; fair-sized audience.

JEANETTE—NEW OPERA HOUSE (George W. Verbank, manager): My Colleen 3; good house. Ernest-Réal Concert co. to a large and well-pleased audience 6.

NEW CASTLE—OPERA HOUSE (R. E. Allen, Jr., manager): The Fast Mail pleased a good-sized audience 5. Frank Jones in Our Country Cousin to fair business 8. — **ITEM:** During the performance of the Fast Mail, a heavy iron weight, suspended from the flies, fell and struck stage Carpenter Lynn on the head making a scalp wound, from which he was several days recovering.

TITUSVILLE—DAVIS' HALL: The Juvenile Club 4; fair business; general satisfaction.

CHESTER—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Baker Opera co. 1-6; good business.

SHERMANSBURG—THEATRE (P. J. Ferguson, manager): The Two Johns delighted a large audience 5. J. L. Tempest, a local playwright, presented Joe 4; Pinching of the Rose 5, and Honest Rub 6. The pieces were all written by Mr. Tempest, and they were well received.

RHODE ISLAND

NEWPORT—OPERA HOUSE (Henry Bull, manager): Roland Reed in Lend Me Your Wife despite a severe storm had one of the largest houses of the season for the Elks' benefit 4. Frank Way in Davy Crockett to a moderate house 5. Vernona Jarboe and a good co. pleased a fair house 8. This was Jarboe's first appearance after a long absence and while there is little pretension of a "plot in Starlight," it was best of its kind seen here this season. — **ITEM:** Men and Women had a large house 12. A Temperance Town 13.

SOUTH CAROLINA

CHARLESTON—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): The O'Neill Opera co., in the second week of its engagement, has strengthened the favorable impression which it made on the occasion of its opening with Faust. The production of The Mikado with Bertini Humphreys as Yum-Yum, Von Dornhoff as Katisha and Charles Bice as Ko-Ko is conceded to be the best that the opera has ever received in Charleston. Bohemian Girl with De Laporte and Arline are La Macabre are the operas for this week. The audiences are large but owing to popular prices and the unusually expensive character of the co., the management claim that they are only making expenses and threaten to take the co. out on the next if business is no better. Certain it is that Manager O'Neill has fulfilled every promise made for the co. and the performances are of a higher and better class than most of those playing here during the regular season at double the prices of admission.

SOUTH DAKOTA

SIOUX FALLS—BOOTH'S OPERA HOUSE (S. M. Bear, manager): Kendall's A Pair of Kids 4; Smith and Summers' Repertoire co. 8. — **ITEM:** Richard Broughton, a Sioux Falls boy, is playing with the Standard Dramatic co. Jack Fowler is with the same co. — **RENS' L. Hart**, who has been organizing a co. to take the road 23, has disbanded. — **John Moor**, who was treasurer of the Opera House here for a number of years, has resigned, and has gone to Joplin, Mo.

TENNESSEE

CLARKSVILLE—ELDER'S OPERA HOUSE (James T. Wood, manager): Gibbey, Gordon and Gibney co. commenced a week's engagement to good business 8.

KNOXVILLE—STAUB'S THEATRE (Fritz Staub, manager): The New York Symphony Orchestra 10.

JACKSON—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Carnival of Nations 1-4 by local talent to crowded houses; good entertainment.

TEXAS

DALLAS—OPERA HOUSE (George Anzy, manager): Marie Wainwright and her superb co. in

The Social Swim at matinee, and School for Scandal evening 1, in a benefit to our popular business manager, George Anzy. The co. was well received at matinee and evening, and aside from Miss Wainwright's popularity Manager Anzy may well feel proud of the large attendance at his benefit. William Ingersoll made a pronounced hit in his clever impersonation of Charles Surface in School for Scandal. Francis B. Lloyd (Kufus Sanders, the Sage of Rocky Creek) to a large house to hear his humorous lecture 4. Grant's Opera co. in a return engagement for a week 22.

FORT WORTH—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Maude Granger presented The Fringe of Society 5, 6, and Saturday matinee, to fair houses. Support good. — **ITEM:** Miss Granger and Manager Greenwall tendered the Elks of this city a benefit Saturday night, which was a big success. After the play was over they tendered Miss Granger a reception at their club house, where she was introduced to the *élite* of the city. To Mr. John N. Jabine, secretary of the club, and Manager Greenwall the credit is due for the success of both benefit and reception. — The season at our Opera House closes after the Grand Opera co. pay their engagement, beginning 19 for a week, at popular prices. — Manager Greenwall says the season just closed has been the best both pecuniarily and artistically since he has had the house. All first class attractions such as Mansfield, Stuart Robson, Robin Hood, and Corinne have played to big business, while the other co. have had no cause to complain. Next season the Messrs. Greenwall say they will have everything here that is new. The house will also be painted and generally overhauled; the dressing-rooms will all have new heating apparatus and fitted up first-class.

SAN ANTONIO—GRAND OPERA HOUSE (J. E. Tendick, manager): The Grand Opera co. closed a very successful engagement of two weeks 7, and gave general satisfaction. This closes the present season at the Grand.

EL PASO—MYERS' OPERA HOUSE (J. J. Stearns, manager): Lizzette Annandale Opera co. 13; Maude Granger in Fringe of Society 15.

UTAH

SALT LAKE CITY—SALT LAKE THEATRE (C. S. Burton, manager): James J. Corbett in Gentleman Jack 1, 2 to packed houses. The first night about 100 seats were sold on the stage, the buyers sitting all the evening in view of the audience. Brimrose and West's Minstrels 5, 6, and matinee 6, to large audiences.

VERMONT

BURLINGTON—HOWARD OPERA HOUSE (W. E. Walker, manager): The Burglar 5, ushers benefit; very large business.

MONTPELIER—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Burglar 4; fair house.

OUTLAND—OPERA HOUSE: Master and Nan to a fair audience 5.

BRATTLEBORO—OPERA HOUSE: Madeline Merli in From Paris 4; fair business. Old Jed Prouty 5; orchestra, assisted by Mme. Barretta Moran, soprano, gave a most satisfactory programme 5, 6 to small business.

VIRGINIA

PETERSBURG—ACADEMY OF MUSIC (Thomas G. Leath, manager): Prof. Norris' Canine Paradox to large business 5, 6. — **ELKS:** Petersburg Lodge No. 257 B. P. O. E. celebrated their first anniversary by a parade and banquet.

WASHINGTON

TACOMA—THEATRE (S. C. Hedlic, manager): Dark. — **OLYMPIC THEATRE** (R. E. French, manager): The Dantes 4-8; fair audiences.

SEATTLE—THEATRE (J. W. Hanna, manager): The Nabobs 5, 6; good business. — **CORCORAN'S THEATRE** (J. E. Cordray and Co., managers): Castle 1-7; good business. — **ITEM:** J. F. Cordray, who hitherto has owned half of the stock of the J. F. Cordray Company, incorporated, of Seattle, has purchased the remaining half, and is now sole owner and manager of the Seattle Cordray Theatre. A general reduction to popular prices will be made and go into effect May 17. The theatre will be closed for one week, commencing May 8, and will be reopened by the Portland co., the Seattle co. going to Portland. Arrangements are now being made by which the patrons will be given a regular season of comic opera, and the Fall season will be opened by a well selected co., with a popular repertoire.

WEST VIRGINIA

GRAFTON—BRINKMAN OPERA HOUSE (George Brinkman, manager): Noss Jolly 4; house good; performance satisfactory. Al. G. Field's Minstrels 10; good house.

WISCONSIN

WEST SUPERIOR—GRAND OPERA HOUSE (J. T. Condon, manager): Ole Olson 4; big house. William H. Crane in The Senator 4; large and fashionable audience.

MARSHFIELD—KORTH OPERA HOUSE (J. W. DeWitt, manager): Boston Ideal Comic Opera co. in Galatea 1; large and fashionable audience.

APPLETON—OPERA HOUSE (E. Erb, manager): Comic Opera co. 4; very good house. Peter Baker in Chris and Lena 10.

OSHKOSH—GRAND OPERA HOUSE (J. E. Williams, manager): Leavitt's Spider and Fly 6; good house.

CANADA

TORONTO—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Macabre Dramas (local) drew fair houses 6. The Grand Will be dark until 22. — **ACADEMY OF MUSIC** (Fred C. Whitney, manager): The benefit to Treasurers Park and Hill 5, with the Pappeson Opera co. as the attraction, proved a grand success. The very fashionable audience that attended showed the

THE NEW YORK DRAMATIC MIRROR

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EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY-PENDRAM, 9 P. M.
CASINO-ADONIS, 9:15 P. M.
DALEY'S-ROSINA VOLES.
EMPIRE-The Girl I Left Behind Me, 9:15 P. M.
H. B. JACOBI-Peck's Bad Boy, 9:15 P. M.
IMPERIAL MUSIC-HALL-VARIETY.
KOSTER AND BIAL'S-VARIETY AND ORCHESTRA.
LYCUM-The Guardsman, 9:30 P. M.
MANHATTAN-ALEXANDER SALVET.
PROFESSOR'S-LAUREL WARE, 9 P. M.
STER-A MAD RAGMAN, 9:15 P. M.
TOWN FACTORY-VARIETY, 9 P. M.
UNION SQUARE-WILSON BARRETT, 9:15 P. M.
BROOKLYN.

AMPHION-ROBIN HOOD.
GRAND OPERA HOUSE-A MODERN MARRIAGE.
GARDEN-JOHN.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all else and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism-and hitting the mark."-Atlanta Journal.

PAULINE MARKHAM has sued the city of Louisville to recover \$10,000 damages for a broken leg sustained by a fall in that city. Many years ago the punctilious and critical **RICHARD GRANT WHITE** described Pauline's voice as "vocal velvet," whatever fabric that may be, and identified her arms as those of some years before by the Venus de Milo. It is apparent from this suit that the lady had other charms which time itself has been powerless to wither.

WHEN we contend for the universality of Shakespeare and assert that he was the priest or the prophet of everything that has been seen on the stage, we overlook at least one modern stage development. Shakespeare did not even dream of the house drama.

THE return of **BENSON HOWARD** from Honolulu—where he may have photographed a background for a new play—and the fact that **QUEEN LILUOKALANI** is out of engagement suggest new possibilities for the enterprising **CHARLES FROHMAN**.

NOW with a tennis racket, or perhaps in angling for fish, or by some kindred avocation of the Summer, will the stage villain prepare himself for his succeeding black career in the play.

AS the returns of the season elsewhere come in, it becomes more and more apparent that this is the greatest amusement centre on the continent.

ONE thing the World's Fair will accomplish, if no other: Chicago will be known of the world for just what Chicago is.

ANOTHER week has passed, yet no new project for a new theatre in New York has been "rumored."

ALWAYS IN THE LEAD.

WE recently drew attention to the fact that **THE MIRROR** gives more exclusive theatrical news than any other publication, daily or weekly. Our preeminence in this regard has since then been emphasized by a number of "scoops" of considerable importance.

THE MIRROR is published at noon on Tuesday. The columns of the principal dailies of this city bear witness every Wednesday morning to the number and to the value of our "beats."

It is true that, in giving their readers a day later the benefit of our enterprise in collecting news, they rarely give credit to the source of their information, but professionals and others that are interested in following these matters appreciate the situation and marvel at **THE MIRROR's** facilities for getting first news.

The field is covered thoroughly by our staff of local news-gatherers—the only efficient staff possessed by any journal devoted to theatricals. There is more dramatic news in one issue of **THE MIRROR** than is contained in all the other dramatic papers in a month.

PERSONAL.

HARRISON.—Maude Harrison's mother is ill with pneumonia, and all of Miss Harrison's time not demanded at the Lyceum Theatre is spent in nursing her.

ABNEY.—Mrs. Henry E. Abney has been ill for a fortnight with tonsillitis.

COLLIER.—Burton Collier recently of the Adonis company, left last week for Chicago, where he will go into business with his father, a wealthy shoe dealer.

WAINWRIGHT.—The members of Marie Wainwright's company, through Barton Hill, presented her last Monday night, at the Grand Opera House, St. Louis, with a handsome gold-mounted traveling bag, with cut-glass fittings, the occasion being her birthday.

DAVID.—Ross David, the young American tenor, who made a success as Franz in La Cigale when that opera comique was produced originally at the Lyric Theatre, London, has signed for the Queen's Opera company at Montreal this Summer. He will sing the principal parts in The Mountebanks, La Cigale, The Pirates of Penzance, and The Beggar Student.

DREW.—John Drew will close season at Trenton on Friday of next week. On the next day he will sail for London, where he will meet Charles Frohman.

GILMOUR.—J. H. Gilmour, leading man of Daniel Frohman's Comedy company, has signed for Jacob Litt's stock company.

WILSON.—Francis Wilson, with A. H. Canby, his manager, will sail for Europe on June 1.

BARRETT.—Georgie Drew Barrymore is still in ill health. She left last week for Santa Barbara, Cal.

MALONE.—John Malone will lecture on Wednesday afternoon at the Lyceum Theatre on "The Real Shakespeare." Mr. Malone has won interest and approval in several literary and club circles as a speaker upon subjects connected with the drama, and in his lecture at the Lyceum he will no doubt publicly prove his right to the platform. Mr. Malone will consider Shakespeare's practicality as actor and manager and dramatist.

TEARLE.—Mrs. Osmond Tearle (Minnie Conway), who has been seriously ill in England for a month, is now reported out of danger.

POOLE.—Tennye Poole, who has been seen to advantage as Amina in The Black Crook, at the Academy of Music, will remain in that company until it closes season on Saturday. She will then be at liberty to accept engagements for the Summer. Throughout the season she has been taking singing lessons from Frederic Bristol, and dancing lessons from Eddie Collier. Miss Poole has a charming stage presence, and is an excellent young actress.

EISSING.—Cecile Eissing has signed with Francis Wilson to play Cerise in Erminie next season. It is not Louise Eissing, as stated last week, by the way, but her sister Cecile, who is to sing in Jacinta, the new opera to be produced next Monday in St. Louis.

DREW.—John Drew will close his season on May 26 at Wilmington, Del., and on the next day he will sail to meet Charles Frohman in London. Mr. Drew's next season will begin at St. Paul on Aug. 15.

HIRSCH.—Jack Hirsch is spending a few days in Montreal and Chicago.

HART.—W. S. Hart has been re-engaged as leading man with Rhea. His work the past season has evoked rare praise from managers, press and public.

THE FISCHER-KING WEDDING.

The marriage of Alice Fischer and William Harcourt King, brief mention of which was made by **THE MIRROR** last week, was a fashionable event in Terre Haute, Ind., on May 7. St. Stephen's Church in that city, in which the ceremony was performed, was decorated for the occasion. A little maid followed the bridal party up the aisle strewn with white leaves from a basket lined with smilax as she walked backwards. Ernest Hastings, of The White Squadron company, was best man. The Rev. Mr. Stanley performed the ceremony, which was graced by the presence of the bride's parents and other relatives and witnessed by a throng of well-wishers.

The bride wore a white broadcloth, tailor-made walking costume with short train and Eton jacket. Her hat was French, trimmed with white feathers and bengaline ribbon. A short white veil covered her face. Her hair was arranged in a low braid and tied with a large white bow. White gloves completed the costume, and she carried a massive bunch of white lilacs, tied with ribbon that reached to the bottom of her skirt.

A reception was held at the residence of the bride's parents after the ceremony. In one of the parlors was a table spread with snowy damask and trimmed with ivy leaf, the emblem of the Twelfth Night Club of New York, of which the bride is president. On this table was an immense silver waiter and punch bowl filled with that appropriate beverage. From the chandelier in the dining-room to the four corners of the table were drawn four broad bands of white ribbon with bows at the end and with ivy leaves interspersed. A supper was served.

Mr. and Mrs. King left early in the morning for Indianapolis, where the bridegroom was engaged with The White Squadron company. From Indianapolis they proceeded to Philadelphia, and thence they will go to Chicago, where Mr. King is engaged at the Empire Theatre. At the close of a five weeks' engagement here the couple will visit Galatin, Tex., the home of Mr. King. After a visit to his parents, Mr. and Mrs. King will take a two weeks' canoe cruise down the Cumberland river. Next season Mr. King will probably continue on the road, but Mrs. King will play only engagements that will permit her to reside in New York.

The bridal gifts were numerous. The present from the Twelfth Night Club was a gold sugar spoon, the bowl of which is a *faisimile* of the ivy leaf. Letters of congratulation were received from Colonel R. E. Ingersoll and family, the Rev. Dr. Rainford of St. George's Church, New York, Joseph Arthur, and many others.

POWERS CANADIAN TOUR.

A company organized by Tyrone Power, the young actor who was formerly in Augustin Daly's company and has since been with A Society Faid, is rehearsing daily at the Bijou Theatre. On May 29 he will begin a tour of Canada that will last during the Summer season.

For several months Mr. Power has been organizing his company and booking his routes. Time has been secured in Maine and in Halifax, St. John and other cities for a period of ten weeks.

The Tessa, the principal play in his repertoire, is a society drama of international interest, written by Mr. Power himself. It is said to afford opportunities for strong acting. That these opportunities will be taken advantage of there is little doubt, for among those engaged are Edith Crane, a charming and vivacious actress, who two seasons ago played prominent parts in Mr. Daly's company; Marie Hillyer, now with Rosina Voles; Nina Sykes; that sterling character actor, now of the Potter-Bellew company, Verner Clarges; Ernest Elton, Edward Emery, Barry Johnson, Littledale Power, and Charles Marriott. The manager and backer is W. F. White.

AN IMPORTANT DECISION.

Several weeks ago, in the action brought by Theodore Moss against Eugene Tompkins to recover more than \$20,000 damages from Tompkins for his refusal to produce The Soudan at the Star Theatre in pursuance of a contract made by him with Mr. Moss, Judge Patterson in the Supreme Court, on the motion of Judge Dittenhofer, Mr. Tompkins' lawyer, directed the jury to find a verdict for six cents nominal damages. This was on the ground that the damages claimed were upon the seating capacity of the house, and were, therefore, speculative, and could not be recovered, especially in view of the fact that The Soudan had never been played in the city of New York. Olin Rives and Montgomery, Mr. Moss' lawyers, appealed from that decision. The case was argued a week ago last Monday before the General Term, consisting of Chief Justice Van Brunt and Judges Barrett and Follett. Last Friday the General Term handed down a decision written by Judge Barrett, affirming Judge Patterson's judgment.

GEORGE WILSON'S LENOX.

George Wilson, the favorite minstrel, will make a new departure next season. With his manager, W. F. Dickson, he has almost completed arrangements for an excellent supporting company to be seen with him in a rollicking comedy called Lenox, a story of the Berkshire Hills, from the pen of Ed. Marble. Among those already engaged for the tour are Burt Shepard, Ida Fitzhugh, Sheffer and Blakely, Lizzie Derious, Daly, and Carrie Lamont. The piece is said to be a very amusing one, in Mr. Marble's best vein, and with new music, songs, etc., it will make a strong bid for favor. Mr. Wilson will carry his own orchestra, and will have new and appropriate scenery and effects. A tour of forty-five weeks will open in the South and close in the Western or central States, and is now solidly booked. Mr. Wilson will introduce his well known specialties in a white face. Mr. Dickson, his manager, may be ad-

ressed care of the American Theatrical Exchange, 1750 Broadway. Joseph W. Spears is to be the advance agent, and Bert Davis the press agent.

A SCARCITY OF TALENT.

The scarcity of principals and chorus girls for the Summer opera companies now being organized has never been paralleled. A well-known manager said to a **MIRROR** man yesterday: "It is an utter impossibility to secure people. I had intended playing a company at Atlantic City, in fact signed a contract; but was compelled to abandon the plan, owing to my inability to secure people. I offered larger salaries than De Wolf Hopper or Henry Dusey are paying without avail." Remarks like these can be heard at all the exchanges. Chicago managers are constantly wiring for light opera singers and dancers, agreeing to pay from twenty to thirty dollars a week, but they might offer larger sums without result. Sobrettes, leading ladies, and ingenues are placing themselves at the disposal of operatic managers; while the various halls where girls are fitted for the operatic stage are reported to be doing an unprecedented business.

MR. FLETCHER'S MATINEE.

Charles Leonard Fletcher will give a matinee performance at Hermann's Theatre on Tuesday, May 23, at which his advanced pupils will appear in an attractive programme. It will include Jerome K. Jerome's one-act romantic drama, The Violin Maker, and his one-act comedy, Sunset; the last act of Mr. Fletcher's version of Blanchard Jerrold's Beau Brummel; scenes from Still Waters Run Deep, Brander Matthews' one-act pantomime comedy, The Silent System, and the third act of Othello, with Mr. Fletcher's young Indian protégé in the title part. Mr. Fletcher will appear as Beau Brummel, Philippo in The Violin Maker, and Iago. The proceeds of the matinee will be given as a testimonial to Tacatanee, the young Indian actor. Lillian Russell has manifested her interest in the affair by donating \$50 for a box. It will be remembered that the Indian was for several years Miss Russell's coachman, and that since his announced determination to adopt the stage Miss Russell has rendered him much assistance. Tacatanee, it is said, will go on the road next season under Mr. Fletcher's management, in a new Indian play.

RHEA'S NEW PLAY.

Rhea has bought from William Young, the author of Gancelon and Pendragon, the rights to produce a new play written by him and entitled The Queen of Sheba. Mr. Young, it is said, has treated his theme poetically, and has kept well within the confines of historical accuracy. The play demands handsome scenery, and the characters picturesque costumes. Madame Rhea is to be congratulated in her choice of manager. She has engaged Frank Dietz, an agreeable man and a shrewd manager, formerly with Proctor and Turner, and more recently with the Coghlan company.

LETTERS TO THE EDITOR.

A CLAIM OF AUTHORSHIP.

ALEXANDRIA, La., May 6, 1895.

To the Editor of the Dramatic Mirror:
Sir.—In your issue of May 6, you have an account of a play, The Refugees, staged in Austin, Texas, purporting to be from the pen of one Lee Peeler. The fact is that Mr. Peeler and myself wrote this play from the book by that name, by Mrs. Anna Jefferson Howard, it being agreed that he, Peeler, was to put me for the collaboration. Mr. Peeler, I notice, is claiming sole authorship. Will you kindly publish the facts in the case? I can substantiate all that I have said by those who saw the original MS., which is in my handwriting. I was for some time connected with the Chicago Dramatic Journal, and it was during my connection with this paper that I met Lee Peeler, afterwards meeting him in Brenham, Texas. The play was written in Houston, and read before the following people in Beaumont: J. Wise, Charles Chason, and Mrs. Halton, in the Crosby House parlors. It was finished about Dec. 25, 1894. If you will set forth these facts in your valuable paper you will greatly oblige.

Very respectfully,
FRANCY H. LEVIN.

MR. PELL REITERATES.

PHOENIX, Cal., May 2, 1895.

To the Editor of the Dramatic Mirror:
Sir.—In going through my **MIRROR** to-day I was amazed to meet with the most glaring and impertinent falsehood coupled with my name that I have had to deal with in my entire experience in this profession. It was a statement from one Will J. Brinkley to the effect that the note which he gave me in lieu of my salary, at the time of the closing of the Our Goblins company, was never presented for payment. It was a most absurd and annoying falsehood. A man who receives a note for \$75, in place of his salary, is not apt to keep it huddled in his bosom and complain of non-payment. On the contrary, it was deposited in my bank in Brooklyn for collection. In ten or twelve days it came back with the stamp of the Shelby County Bank of Memphis, and a statement that the Brinkley Brothers had no funds at that bank. The record of the transaction is on the books at that bank.

Fortunately for me I was in Memphis a few weeks later, and while there I retained the firm of Bigelow and Hancock, attorneys, to sue for the note. About four weeks later I received a statement from them that they had collected the entire amount, and they enclosed a post-office order for the same, less their fees.

The whole affair and every detail of it is known to at least twenty-five people, all of whom saw the note and the bank's stamp from Memphis. If this man Brinkley wishes any further argument I will obtain statements from my bank in Brooklyn and my lawyers in Memphis.

The statement in **THE MIRROR** was headed and worded in a manner anything but complimentary to me, and I must confess a little surprised at that, for the Editor has known me for years, and must have known that there was something wrong in Brinkley's statement.

I only ask now that in common justice my letter may be given the prominence which was given to Mr. Brinkley's.

If this man has the audacity to still persist in his statements, I will not only procure a statement from the lawyers and bank, but I will also make affidavit before a notary that the above is absolutely true. Respectfully,
ARTHUR C. PELL.

Larry the Lord Company.
We the undersigned, members of the Larry the Lord company, take pleasure in stating that we were acquainted with the facts of Mr. Pell's suit for the recovery of a note against Will J. Brinkley. We saw the note with the record of its dishonor at the Memphis Bank.

E. E. GRADY, ELMER E. ROY, HARRY BRINKLEY, WALTER H. FORD, C. E. GRADY, and ANTHONY GRADY, Manager for Greenwald's Larry the Lord.

AUTHORSHIP OF AMERICANS ABROAD.

Last week *The Mirror* printed a somewhat astonishing rumor that Martha Morton was the real author of *Americans Abroad*, and that Sardou had simply revised that play. The story came originally from a relative of Miss Morton. When an effort was made to see the author, our reporter found that she was ill. Her sister said that Miss Morton desired to make no statement concerning the story. *The Mirror*, although unable to verify the report, gave it for what it was worth. Its publication occasioned a good deal of interest. The *Herald's* Chicago correspondent telegraphed the substance of an interview with Daniel Frohman on the subject, which appeared last Wednesday. Mr. Frohman was reported in the dispatch as saying:

"It is ridiculous. Miss Morton had that idea at one time in her mind, but she was soon disabused of it. About fourteen months ago I read a play of hers in which the heroine, a very rich New York girl, goes down to Coney Island, and, taking the place of a poor girl, falls in love with an artist. A similar point is made in *Americans Abroad*, and when, six months later, Sardou's play was produced, she thought I had communicated this idea to the author. She called upon her agent in New York, Elisabeth Marbury, who is also Sardou's agent. Miss Marbury soon convinced her that I had made the contract with Sardou prior to the time I had read her play, and that his play had already been partially written. I presumed that was the end of it."

From this it is evident that the matter had been brought to Mr. Frohman's attention long before the rumor received publicity in these columns.

In this connection we have received from Mr. Frohman the following communication:

OLYMPIC THEATRE,
ST. LOUIS, MAY 12, 1902.

To the Editor of the Dramatic Mirror:

SIR—I have just seen in the current *Mirror* the anonymous statement, first, that Miss Morton is the author of Sardou's *Americans Abroad*; second, that I had purchased a manuscript from her on account of its story; third, that since the success of *Americans Abroad*, I had voluntarily presented her with another check for a handsome sum. There is not one grain of truth in any of these statements. I do not believe that Miss Morton can be responsible for them. Very truly,

DANIEL FROHMAN.

Miss Morton was not at home when a *Mirror* reporter called on her with a copy of Mr. Frohman's denial.

Elisabeth Marbury is Sardou's American representative. She said yesterday:

"I will give *The Mirror* all the facts in the case. The dates I shall mention will prove conclusively that Sardou is the one and only author of *Americans Abroad*."

"Last Autumn Miss Morton brought me the first act and scenario of a play of hers. She wanted me to read them and pass judgment. I did so, and thought the manuscript acceptable. In a few days Miss Morton returned. She said: 'Give me back my play. I have seen it on the stage. It is now running in a New York theatre—the Lyceum. I recognize my play in *Americans Abroad*.'"

"When I asked her what she meant, she said that she had given the scenario of her play to Daniel Frohman to read last Spring. He liked it but returned it. Afterwards he went abroad and returned with Sardou's play."

"In April, 1901, I went abroad with a commission from Charles Frohman to contract with Sardou for a play suitable for the stock company at the Empire Theatre. Charles Frohman was willing to pay a large sum in advance for the play—the largest, in fact, ever paid through my hands to any author. I succeeded in contracting for the play. Sardou then drew up the theme of the play and, after consultation and correspondence with me as to the appropriateness for the American stage, the subject was agreed upon and the result was *Americans Abroad*."

"The manuscript was delivered to Charles Frohman in December, 1901. Although Mr. Frohman was much pleased with the piece—seeing in it exactly the success it would make—he suggested minor changes, such as the entrance of the lover in the first act instead of in the second, and the exit of the Baroness at a certain point in the play. Constructively there were no alterations. In other words, the story remained intact."

"Sardou, instead of making these changes at once, waited until he could talk them over with me when I saw him again in Paris in April, 1902."

"By the first of May, 1902, the play was finally finished, translated, and delivered to Charles Frohman."

"Up to this time, mark you, Daniel Frohman had not seen Sardou's play. On his arrival in London, however, the manuscript was handed to him by his brother Charles. Thereupon they agreed that it would be advisable to produce it at the Lyceum, as Charles Frohman was then obliged to stage *The Girl I Left Behind Me* at the Empire, and Sardou's piece was too valuable a property and involved too much capital to shelve for a considerable length of time."

THE ACTORS' FUND ANNIVERSARY.

The anniversary meetings of the Actors' Fund have in recent years been very interesting occasions, and the event for this year, which will take place on June 6, at Palmer's Theatre, promises to be even more interesting than any that has preceded it. These anniversaries are held in the afternoon, and are public.

President Palmer, of the Fund, has for a long time been planning for this year's celebration, and, although the programme is not yet perfected, enough is made public by him through *The Mirror* to indicate the usually popular and significant character of the entertainment.

Besides the President's address, which Mr. Palmer during his occupancy of the office has made a feature, there will be short addresses by several distinguished persons. Chief among these will be the Hon. Joseph H. Choate, whose rare ability as an occasional

speaker makes his few public appearances each decidedly notable. In addressing the Fund, Mr. Choate will no doubt add to his great reputation as a wit and a philosopher. It is expected also that Judge Roger A. Pryor will speak on this occasion, and Charles H. Hoyt, too, is down for an address.

Sydney Rosenfeld is writing an original ode for the event, and this will be sung by one hundred of the children of the stage, whose appearance alone in concert will distinguish the day. It is hoped by Mr. Palmer that Reginald DeKoven will write the music for this ode. Edward E. Kipper will write an original poem, and it is expected that Mrs. Kipper will recite this.

Other features are arranging and will soon be announced; but the preparations already made will be seen to promise a most entertaining afternoon. Mr. Palmer said last evening that the Hon. John S. Wise would speak, and William H. Reiser would sing on the occasion.

JEFFERSON'S ILLNESS.

Since he closed his season in Cincinnati Joseph Jefferson has been in this city under the doctor's care. His illness, which at first was not thought to be serious, has given rise since to considerable alarm. He is suffering from severe attack of gastritis, but it is not that disorder that makes his family and friends nervous.

Not long ago Mr. Jefferson had a small lump or tumor removed from one side of his nose. It was regarded as of trifling importance at the time, the operation being of a simple and ordinary character.

It is now known, however, that a swelling recently appeared in the actor's neck. It is feared that the recent tumor was of a cancerous nature, and that the swelling of the neck is related to it.

At all events, Mrs. Jefferson was sent for last week to come to Mr. Jefferson's sick-room, and she hurried here at once, although she is not well herself, having scarcely recovered from an attack of pneumonia and the effects of exposure during the fire that recently destroyed the Jefferson cottage at Buzzard's Bay. The actor's little nephew Bill has also been sent for.

Dr. Charles McBurney, of West Thirty-seventh Street, performed an operation upon Mr. Jefferson on Sunday. He told a *Mirror* reporter yesterday that the comedian is "doing nicely." At the house of Miss Pratt, No. 35 Madison Avenue, where the operation was performed, it was said in the afternoon that the patient was much better and is sitting up.

"It is absolutely untrue," it was added, "that Mr. Jefferson has a cancer."

TYLER SIGNS WITH MAPLESON.

Cecil Tyler, the boy soprano who has sang this season in all of the large Eastern cities, and who has just closed a highly successful engagement at Proctor's, received a cablegram from Colonel Henry J. Mapleson, now in London, asking if he would accept an offer to sing in London this Summer. The offer was accepted. Cyril will sail next week. He will be accompanied by his mother and Herbert Van Viet, his pianist. His contract is for ten weeks and he will sing in concert and in drawing-rooms. It is quite possible that at the end of the London season he will appear on the continent.

LYLIAN POOLE'S ASHES.

The funeral over the cremated remains of Lillian Poole, the young actress and singer, who died a fortnight ago while with the Verona Jarbeau company, took place on Thursday afternoon at 2:30 o'clock, at St. George's Church. The box containing the ashes rested on a handsome white pedestal at the head of the middle aisle. Two photographs of Miss Poole were attached to the box, and the pedestal was banked and capped with lilies of the valley. Sydney R. Poole, the father of the dead girl, has decided to keep the box containing the ashes in his apartments, and it will there remain a constant reminder of his lost daughter.

ACTOR SMITH WINS.

James R. Smith was employed by Stuart Robson to take a part in Bill Nye's play, *The Cad*. At the end of two weeks, Smith was discharged and the role he had played was written for Charles T. Parsloe, and played as a Chinese. Smith claimed that he had a contract for employment for thirty weeks, at a salary of \$55 per week, and brought suit to recover the total amount thereunder. The case was tried before Justice Ehrlich and a jury in the City Court. A verdict was rendered in the plaintiff's favor last Thursday for the full amount claimed, with interest, and an extra allowance of five per cent. to the plaintiff was also granted by the court.

CLOSING THE SEASON.

Lost in New York closed at Syracuse last Wednesday; Master and Man at Glens Falls on May 6; the Patti Rosa company at Burlington, Ia., on May 6; Thomas E. Snea at Scranton, Pa., on May 6; Dr. Bill at Atlantic City, N. J., on May 13; The Police Patrol at Staunton, Conn., on May 13; Jane at Providence, R. I., on May 13; Roland Reed at Pittston, Pa., on May 13; Richard Golden will close about June 15; William H. Crane will close at Detroit on May 27, and reopen next season in September at McVicker's Theatre in Chicago for a run of six weeks; Maude Hilman closed in Glens Falls on May 13.

A PROBLEM.

An actor, who affects the heavy swell business of the stage, met Charles Smiley on Broadway yesterday.

"Ah, Smiley," he said, "going over this Summer, old chap?"

"Dear boy, I don't know how I'm going to get over this Summer," answered Mr. Smiley.

AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Fred. Sidney writes to *The Mirror*: "I have just finished a comedy in three acts with a slight serious vein. A. M. Palmer has the refusal and will, I hope, produce it here next season. I am still looking for a purchaser for *The Loving Legacy*, which Augustus Pitou held the rights of for a year, and the English rights of which I sold to Charles Hawtrey, of the Comedy Theatre, London. Why do I live at New Rochelle? I'll tell you. Bronson Howard owns the house next to mine and does all his writing in a shanty in his back garden, during which period he is 'out' to all callers. While he was constructing Aristocracy a man called at his house and Mrs. Howard received him. He wanted to see Howard. Mr. Howard was not at home. When would he be home? Impossible to say. 'No use waiting?' 'Not the least; might be weeks or months before he would be in.' 'Dear me,' said the man, 'how very unfortunate! Is there any other dramatist in the village?' This incident decided me. I bought the house next to Howard's, had a shingle painted 'Dramatist,' and hung out all day and a red lamp for nights, and I am now sitting down waiting for Bronson Howard's overflow."

Walter Russell Orndorff, of Pueblo, Col., has nearly completed a four-act comedy-drama of Western life. The leading part is for a soubrette. Mr. Orndorff says that it calls for special scenic features.

William Gill has selected After the Ball as the title of the new play that he has written for Hugh Fay. It will be produced at the Empire Theatre, Philadelphia, next Monday.

Abby Sage Richardson is at work on a new play for Daniel Frohman.

Martha Morton is becoming a distinguished figure in the ranks of our women dramatists. Last week she signed a contract with A. M. Palmer to write a play for his stock company. It is to be finished in time for production next season. This will be the first play by a woman since Mrs. Verplanck's Sealed Instructions to be acted by Mr. Palmer's company.

Rudolph de Cordova, who has been with Madame Modjeska all the season, has just been commissioned to write a play for her. A short time ago he had the opportunity of reading a short romantic piece to her but she did not accept it as she did not consider the part suited to her and furthermore she thought the leading man dominated the play. She was, however, so pleased with the construction and the strength and vigor of the dialogue that her husband, Count Bozenta, has given Mr. de Cordova a commission and the play will be written during the Summer.

May M. Ward is writing a Southern comedy-drama, in which the leading part is that of a retired flat-boatman, Captain Turret. W. H. Crane will read the play when completed as he thinks the plot of it, which was recently submitted to him, is interesting.

The monthly meeting and dinner of the American Dramatists' Club was given at Martin's restaurant last Saturday evening. Leonard Wales, Arthur Hornblow and J. H. Ryley were elected to membership. Among other business transacted it was decided to keep a complete record of the plays produced by members of the club. The subject for discussion at the June meeting is "Are Critics Competent to Judge Plays?" It is possible that Bronson Howard will return to New York in time to preside at that meeting.

Jacinta has been chosen as the title of an opera that is to be brought out in St. Louis. The libretto is by William H. Lepere, and the music by Alfred G. Rolan.

Glen MacDonough's new play, Delmonico's at Six, is to receive its initial performance at Louisville on Sept. 18.

Charles E. Blaney is at work on a comedy called A Chattel Mortgage.

Sydney Rosenfeld's new play, Fritz Out West, is to be produced by J. K. Emmet in September.

John Ernest McCann has disposed of a new play to George Alexander.

Maida Craigen and Frederick Paulding have purchased for their joint starring tour next season a romantic society play from Mrs. Lander (Jean Davenport) who wrote the piece before she retired from the stage, but never produced it.

Harry Gordon closed his season with McKenna's Flirtation at Chicago on May 6, and returned to this city. William Barry is also here.

Daniel Williams and Joseph Zellman joined Corinne on May 9.

Irene Hernandez, of the McKenna's Flirtation company, is in Chicago viewing the World's Fair.

THE THREE UNITIES.

STEELEPORT, N. Y., MAY 12, 1902.

To the Editor of the Dramatic Mirror:—SIR—I have received a letter from a young man who wishes to become a dramatist, but who finds the road to success very, very rocky. He has stumbled over the Three Unities, and has landed in a veritable slough of Despond. He says that he has "pored over Schlegel, Lessing and Aristotle until threatened with paralysis," and closes by asking if there is "any real sense in the confounded Unities after all?"

There is.

The Unities of Action, Time and Place must be observed to a degree, or your plays will become mere nightmares.

Let us consider the first Unity—that of Action. If it were not for living in the face of the stage-writer I should call this the "Unity of Impression;" but I suppose we must follow set terms or the drama is done for. Without this Unity of Action your play will sprawl like a stranded whale lacking water to splutter in.

Every play must have a beginning and an end. In all properly constructed plays action begins with an event of immediate occurrence. For example: Two friends are introduced to a lady; both fall in love with her; jealousy arises; one of the friends is killed; the other is accused of the crime; his innocence is finally established and he marries the girl. There is the Unity of Action, in a nutshell. My partner, George, the paragon of Dramatists, Bronson Howard, or any other real dramatist, and you will find this Unity of Action always in evidence. At the

same time examine the hodge-podge of certain alleged dramatists and you will observe that for lack of this Unity the last act might be played first and nobody would be the wiser.

We must also apply this Unity of Action or impression not only to the movement of the play, but likewise to the characters themselves. Otherwise probability will be lost sight of. I recall one conglomeration in which the tummy man, decked out in diamonds galore—goes down to the docks, in one of New York's toughest quarters, to practise his songs. And the hero, supposed to be a well-known policeman, comes on stupidly drunk, and the next moment dives into the river to rescue a sailor who cannot swim! Observing this unity, then, will prevent your story from wandering or getting prolix. It will also prevent you from making your heavy man platoon your women logical or your dukes sensible.

The Unity of Time need not be so strictly observed, unless you are compelled to shift scenes and run on a "front" during an act. In that case avoid smothering the Unity of Time by "discovering" a character in a distant locality who has just left the stage. The Lone Fisherman thus appears with indignant effect in *Evangelina*, but it won't do outside of burlesque. Of course it is immaterial whether ten minutes or ten years are supposed to have elapsed between the acts; but give the Unity of Time a show by not making the space four—give all your characters will have died of old age to say nothing of the doctors.

A strict observance of this unity would require that the entire action of the play should occur during the actual time of representation; that when the curtain rises on a succeeding act the threat of the story must be picked up exactly where it was dropped in the last scene. Thus, with very rare exceptions, is impossible, as it would jumble up events and involve things into a hopeless muddle. The Unity of Time, therefore, can seldom be strictly observed outside of one-act plays.

Yet right here is where the inexperienced writer is liable to trip. Not knowing how to continue the movement of his play so that the effect of what has taken place in the *entr'actes* may be seen, he wastes time and worries his auditors by making his characters tell about it. People are indifferent to De laespierre's fate after the duel with Rodolph. They care nothing for the Count's wound, what medicine he took, nor who doctored him. They simply want to learn the result of that duel, and the immortal Dion cunningly keeps them "guessing" until the finale is reached. This is high art, which can be mastered only by patient study, unless one is a genius—and genius in playwriting is a very scarce article.

The Unity of Place is an exploded theory. Occasionally a play is written—like *Home*, for instance—in which there is no change of scene; but to make this a rule would be absurd. The characters may be in New York in one act and Timbuctoo in the next—provided that the Unity of Time is observed. I agree with Voltaire that the Unities of Time and Place are derived wholly from that of Action. Indeed, I would say that in reality there is only one unity—the Unity of Impression. If you can give an air of reality to your plays—if you can make people lend themselves to the illusion that the mimic scenes are actual events—then you have reached perfection in playwriting and be hanged to the Unities! CHARLES TOWNSEND.

PETER MCCORT ON THE WEST.

Peter McCort, the manager of the Silver Circuit of twelve theatres, which extends from Denver to Salt Lake City, is visiting New York, partly for business, partly for pleasure. Mr. McCort will remain three weeks, and will then go directly West.

To a *Mirror* reporter, in the offices of Charles Frohman on Saturday, Mr. McCort said that he would be represented in New York as heretofore by Charles Frohman's office. The theatres on the Silver Circuit are booked to all intents and purposes throughout next season.

On his way here, Mr. McCort took in the World's Fair, which he thinks is the greatest thing on earth. There is little difference to-day, he says, between the West and the East, and he assures us that buffalo no longer roam upon the stage of the representative theatres of Denver and Salt Lake City.

WHERE IS COMSTOCK?

Lawrence Marston, author of *Credit Lorraine* and the manager of the company that acted the play at Herrmann's week before last, is on the lookout for Alexander Comstock, the decamped ex-manager of Herrmann's.

Mr. Comstock leased the theatre from Professor Herrmann for ten weeks and paid the first week's rent in advance, and \$500 towards the last two weeks. Marston asked Comstock if the rent had been paid, and Comstock said yes. So it had been for the first week—but not for the second, nor has it yet been paid.

Comstock said he would meet Marston in the lobby on Saturday night, a week ago. But Comstock did not meet. Marston then paid a week's salary to the members of his company, and ended his engagement. He paid about \$150 to employees of the theatre that should have been paid by Comstock.

MIRROR CALLERS.

Among those that called at the *Mirror* office last week were: Ada Lewis, Maida Craigen, Ellen Burg, Adelaide Russell, Lionel Bland, Agnes Booth-Schoeffel, Frederick Paulding, Signor Perugini, Charles Shackford, Howard Gould, Fred. Lennox, Frank Hennessey, Lansing Rowan, Harry Randolph, Edgar Strakosch, R. A. Myers, Edward Grace, Leontine Stanfield, Dorothy Daffron, W. H. Chisholm, Francis Seymour, Marguerite Devereaux, John Archer, E. B. Adams, Florence Gerald, Rene Perselle, Isabelle Evesson, T. W. Dinkins, Emma Hagen, Al. Harris, Frank Burbeck, W. D. Connors, Coyt Kyle, F. G. Ross, Walter Vincent, Katherine Kendall, E. E. McFadden, Emma Cushman Tuttle, and Helen Wheatcroft.

NOTES FROM THE NEW EXCHANGE.

Through the American Theatrical Exchange two of Charles Frohman's companies have been booked for the State of Texas. The routes of Fanny Davenport, Richard Mansfield, Evans and Hoey, Herrmann, the Mapleson Opera company, Robert Downing, Urania, The Tavery Opera company, James T. Powers, The Rivals company, and Alabama are being booked at this exchange, and the Southern and Western time of Nat Goodwin, Wilson Barrett, Thomas Q. Seabrooke and Madame Modjeska is being filled there. The Exchange now represents, besides the houses previously announced, Dickson and Talbot's theatres, and the Whitney, Brady and Garwood circuit.

Manager Rainforth, of the Grand, who returned from St. Louis on Wednesday reports the receipts of Colonel Robert G. Ingersoll in that city on Sunday evening as \$2,265. Both Rainforth and Miles, who jointly managed the great lecturer's Western tour, are pronounced in their opinions as to Ingersoll's strength as an attraction.

Manager James E. Fennessy, of the Empire Theatre, Indianapolis, was in the city last week looking after matters at the People's.

Manager John Havlin returned from a brief visit to St. Louis on Thursday.

The People's will not close until the first week in June.

JAMES McDONOUGH.

BOSTON.

James O'Neill Warns Wetmore—Other Attractions—A Change of Policy—A Stock Company Feared.

[Special to The Mirror.]

Boston, May 15.

At last one begins to realize that the theatrical season is almost at an end so far as Boston is concerned. Two houses closed for the summer on Saturday night—the Columbia and the Hollis Street—while the Howard Athenaeum closed to reopen to-night under another management.

The Bowdoin Square has perhaps the most enthusiastic audience in the city to-night. James O'Neill opens a three weeks' engagement there, and presents as his first piece that striking dramatic success, Fontenelle, by Harrison Grey Fiske and Minnie Maddern Fiske. The play won an instant success when given at this theatre last fall.

The play was as enthusiastically received as before. Mr. O'Neill realized all his opportunities, duplicating his former success. Josephine Floss-Dee and Kate Fletcher gave capital support.

Success attends all the productions by the popular stock company at the Grand Opera House, and a large audience gathered there to-night to see the first performance of The Ticket-of-Leave Man, with Annie Clarke and Charles Barron in the characters which they had played so successfully at the Museum.

The piece has not been so well done here in years. Mr. Barron's Brerly was strong and manly, and Annie Clarke's Mag was well acted throughout. Others in the cast were favored. Mrs. Willoughby and Joseph Hawthorth were of the audience, having reached Boston to rehearse Rosedale.

E. S. Willard is nearing the end of his long engagement at the Tremont, and reviving the plays in which he has won successes in previous seasons. To-night he put on John Needham's Double for a single week, a large audience being in attendance.

Mr. Willard's dual personation was as striking as ever, and he made one of the greatest successes of his engagement.

John Stetson's revival of Led Astray at the Globe has won success. Carrie Turner makes as striking a success as she did in The Crust of Society, and carries off the honors of the performance. Robert Hilliard and Charles Dickson are excellent in their respective characters, and Julius Steger makes a hit. Those who have watched Ruth Carpenter this season are delighted with her work in this piece. Rose Eyring is a most pronounced favorite in Boston.

At the Boston The Span of Life has appealed strongly to the lovers of melodrama. The audiences have been large and it has seemed as if the gallery would go wild over the human bridge episode. The scenery is particularly good while the company is admirably selected. Wright Huntington and Ralph Delmore make pronounced successes in the play.

From the rush for seats at the Museum one realizes that Shore Acres is about at the end of its long and successful run at that house.

This is the twenty-fourth and last week of A Temperance Town at the Park.

G. E. Lotrop assumes full control at the Howard Athenaeum to-day, and a change of policy goes into effect which will undoubtedly prove successful at this house as it has at his other theatres. The prices are popular ones, and continuous performances are to be given beginning at one o'clock. As at the Grand Museum a drama will be given twice a day and the balance of the time will be filled by clever specialty performers. A feature of the place will be the music furnished by Madame Percival's lady orchestra. The play for the opening week is The Messenger from Jarvis Section. The house will only be open for a brief Spring season, and during the hot weather alterations are to be made.

Me and Jack is at the Lyceum.

May Stember Isagi made her first public appearance for several seasons at the Globe last night on the occasion of the benefit to James A. Blake, the advertising agent of the house.

The Grand Opera House stage will be occupied for a great part of next season by a stock company much the same as that which has been so successful there the latter part of the present year. It will be headed of course by Annie Clarke, who will have the support of as strong an organization as Manager A. H. Dexter can get together, and a number of well-known plays will be presented with all the attention to details that has marked the productions this year. Among others will be an original historical play with the scenes laid in Boston. The principal New England cities will also be visited during the season.

Great preparations are being made at the Park for the production of The Golden Wedding on May 22. The piece is a musical comedy, with music and lyrics by Fred Miller, Jr., who will direct the performances, while the stage will be under the excellent care of James A. Gilbert.

George B. McClellan, of the Pauline Hall company, was in town last week to make

some arrangements for the engagement of that organization at the Tremont, beginning on June 24. The season is to open a revival of Puritania, but four or five other comic operas are to be given during the summer.

Baker's Opera company, which comes to the Bowdoin Square on June 5, will revive many popular works, beginning with The Beggar Student and The Black Hussar.

Owing to the illness of Louis Massen, the part of the Earl of Asgarby in Judah was taken for several performances by Hugh Harting.

Charles N. Schroeder has returned from the trip to the Pacific with The Crust of Society.

Mark Price joined the stock company at the Grand Opera House last week to play the part of Friar Lawrence in Romeo and Juliet at short notice.

At George W. Wilson's testimonial, at the Museum, on May 27, Mary Hampton is to appear as Josephine to the Napoleon of William Harris. James A. Herne will be seen in a new type of Yankee character. Kate Ryan will recite, Charles Barron will appear as Hugh De Bras, and Mr. Wilson will play at least two characters in the course of the afternoon.

Sam T. Jack's organizations are to play at the Lyceum hereafter.

Bartholomew's trained horses will be seen at the Boston in June.

A dog trainer named Bacheller, who was appearing in Shannon's Circus in this city, last week, was accidentally suffocated by gas in his lodging house.

James A. Herne is to deliver a lecture on social and ethical questions in Horticultural Hall on May 28, and he invites members of the dramatic profession to be present.

Harvey N. Follansbee, an attaché at the Bijou, dropped dead at his home on May 8. He had been at the theatre for seven years, but before that he was a policeman and held a responsible position in the department.

Barnum's Circus comes to Boston on May 12, and already a spurious agent giving the name of R. C. or C. S. Ball is about swindling dealers. A reward of \$25 has been offered for his detection.

Thomas Addison, the dramatist, is financially embarrassed and in the Insolvency Court last week his case was continued until June 16.

The theatrical profession figured in the divorce court last week. Walter Emerson, the cornet player secured a decree nisi from Medora Henson Emerson, who is at present in London. William H. Armstrong, a theatrical man, secured a divorce from his wife Annie, who was at one time a fancy roller skater. Grace G. Kingston, whose stage name is Grace Hamilton, obtained a divorce from Francis H. Kingston on the ground of desertion. Alice Walker charged her husband, Charles T. Crawford Walker, an actor, with beating her and she was granted a divorce.

Fannie Addison will join the Grand Opera stock at the conclusion of the Museum season.

Charles J. Rich, the popular assistant manager at the Hollis Street, was married last Tuesday to Gertrude Long of Cambridge.

Our Charlie, the work of two Harvard students, proved so successful at the Delta Upsilon theatricals that it may be given a professional production next fall.

JAY B. BESTOS.

CLEVELAND.

Joseph's Summer Opera Plan—The Lyceum to be the Hub—Current Attractions.

[Special to The Mirror.]

Cleveland, May 15.

O'Dowd's Neighbors opened its season at the Lyceum Theatre this evening, a fair house witnessing the initial performance. Friday evening the attachés of the house will benefit.

Robert Mantell did a very large business with The Face in the Moonlight at the Lyceum.

Walter Sanford's The Power of Gold opened at Jacobs' to-night before a large house. The piece is sensational, and interpreted by an excellent company gathered together by Mr. Sanford, succeeded in pleasing the audience.

Flynn and Sheridan's City Sports opened at the Star this afternoon, the house being crowded.

The Cleveland Grays Minstrels come to the Lyceum next week, followed by the annual entertainment of the Cleveland Wheel Club, the latter performance closing the season.

The Diamond Breaker comes to Jacobs' next week.

William Jerome's Vaudeville Club will be next week's attraction at the Star.

Reed and Cook of the Star Theatre are now doing business as general advertising agents.

H. R. Jacobs will have the only Summer opera company in Cleveland this year. He has just concluded negotiations with Fred Solomon for the appearance of himself and company in Poor Jonathan, Nadjy, The Grand Duchess and other operas. Poor Jonathan will be the opening bill.

Alf. Henriques has sold an immense number of tickets for his benefit at the Lyceum next week.

The roof is now on the Euclid Avenue Opera House.

Immediately after the closing of the Lyceum Theatre on May 31 the work of rehabilitation will be commenced. Charley Henshaw states that when the house opens in August it will be so completely renovated and improved in appearance as to be scarcely recognizable.

Notwithstanding the lateness of the season, business is all right, and everything is making money this week.

W. M. GOODRICH.

CORINNE IN CHICAGO.

[Special to The Mirror.]

CHICAGO, May 15.—Corinne is meeting

with overwhelming success at the Alhambra Theatre. To-night the 97th performance of Arcadia is given, opening the second week here and turning away hundreds of people.

Mrs. JESSIE KIMBALL.

JEALOUS OF MISS RIGL.

Joseph Hawthorth on Expects the Academy that the Dramatic Mirror the Audience to Montreal.

[Special to The Mirror.]

MONTREAL, May 15.—An unannounced feature was added to the programme at the Academy of Music on Friday night, when Emily Rigl gave Joseph Hawthorth a stinging rebuke before the audience.

Both Miss Rigl and Mr. Hawthorth have been featured in Mrs. Frank Leslie's version of Dumas' Le Demi-Monde under the title of The Froth of Society.

The play has been presented throughout the country and in almost every city the press was unanimous in complimenting Miss Rigl upon her artistic work, while in several cities Mr. Hawthorth was criticised. These notices were not received with favor by Mr. Hawthorth, who is said to have repeatedly taken occasion to insult Miss Rigl before the entire company, both on and off the stage, and on Tuesday night of the Montreal engagement Miss Rigl was thrown into hysterics through Mr. Hawthorth's conduct, and two physicians were secured for her. On Friday night Hawthorth, at the end of the second act, emphasized all of his remarks, and in two particulars insulted Miss Rigl before the audience. This was more than the woman could endure, and walking up to the footlights she stated to the audience that she could not tolerate Mr. Hawthorth's annoyances any longer; that he had repeatedly insulted her and made life unbearable. Mr. Hawthorth then explained that Miss Rigl had forgotten the fact that he was the star and that she alone was responsible for his treatment of her. In reply Miss Rigl denied Hawthorth's assertions, and the play was resumed.

I obtained the versions of both parties and it is clearly evident that Hawthorth was jealous of Miss Rigl's success.

Miss Rigl left Sunday night for New York.

"What chance has a man in defending himself when a woman takes advantage of her sex to place him in a wrong light?" This was Joseph Hawthorth's reply to my inquiry for his side of the case. Continuing he said: "I have never said one word which could offend Miss Rigl. I have never, for a moment, forgotten the fact that I was a gentleman, and since no gentleman would be guilty of what she claims, I can only say Miss Rigl does me a grave wrong. In almost every instance it has been the reverse of what she claims. In New Orleans, Philadelphia and here in Montreal I have been the injured person and not Miss Rigl. There is not one word of truth in anything she claims. I am not the first person with whom Miss Rigl has got into a controversy. As for instance I might refer you to Harry Lacy and Bob Hilliard. Both suffered at her hands. The story that Mrs. Thomas locked me in my dressing-room is really too absurd to deny. In Philadelphia the stage hands were my friends—as they will gladly testify. What more can I say?"

Miss Rigl's statements are verified by members of the company and Manager Roscoe.

I learned of an interesting incident to-day in connection with Friday's episode. Manager Roscoe, who sympathized with Miss Rigl, on learning of Hawthorth's conduct, rushed to a neighboring store, purchased a revolver and made for the stage entrance, where he notified several persons that he would kill Hawthorth on sight. The manager of the house, Mrs. Thomas, was notified, and she hurried back on the stage, locked Hawthorth in his dressing room and forcibly dragged Roscoe out of the building to his hotel.

The affair was suppressed in the Montreal papers, but nevertheless attracted much attention.

Manager Roscoe took the company to New York from here—after losing nearly \$7,000 on the season. Mrs. Leslie had no proprietary interest in the venture, but received royalty.

Hawthorth goes to Boston, where he assumes a leading part in Rosedale.

JACK HIRSON.

In an interview at the Hotel Vendome last night Miss Rigl said to a Mirror reporter:

"No one regrets more than myself Friday's occurrence, but I was so completely unstrung and nervous that I didn't know what to do. On a half dozen occasions I wanted to leave the company, and should have done so in New Orleans if it had not been through the earnest solicitation of Mrs. Leslie and Manager Roscoe. There never was a woman treated in such a cowardly manner by a man. In Philadelphia the stage hands, at the Park Theatre, were attracted by the man's villifications, and gave him notice that if he dared to say another word they would give him a thrashing. In Montreal he received bad notices while I was complimented. Our dressing-rooms adjoined each other, and with his lackey he used the most outrageous language I ever heard. As a result I was unable to play my part and physicians were required in order to bring me about, and Wednesday night the same thing was repeated. On Friday I was distracted. I said to myself, Shall I thrash this man, or bear these indignities? He still persisted, and breaking down, I made my way to the footlights and made public his cowardly conduct. I had the audience's sympathy after that, and he would not have dared to take advantage of his position. Thank God, however, our engagement has closed. It will never be forgotten. I do trust that the profession will not misunderstand me. There is a limit to everything, and I could endure it no longer.

"All I have to say to my New York friends is that Mrs. Thomas, of the Academy

of Music, will bear me out in all my statements, and I can also refer to the other members of the company, who will testify to my continued persecution by Mr. Hawthorth and his valet, who was made stage manager to render my martyrdom complete.

"I know my action was not a professional thing to do, but is it right that a man for nine long weeks should make one's life miserable by petty insults and unprofessional tricks, and yet the public be absolutely ignorant of it? I can but quote Manager Roscoe's remark: 'I was sorry she did it, but she was goaded on to it.' I had to appeal to my friends the public, and to the public I leave my case."

EDWIN BOOTH'S CONDITION.

Information reaches THE MIRROR from Edwin Booth's sick-room at the Players' Club that the tragedian's condition is far worse than the physicians' bulletins and the accounts in the daily newspapers have described during the past few days.

News concerning Mr. Booth's actual condition has been guarded most zealously, and the reports of the progress of the patient from day to day have been marked by extreme reticence on the part of those in charge.

THE MIRROR has it upon unmistakable authority that there is absolutely no hope of Mr. Booth's recovery and that there is not even a chance that he will be restored to the condition of comparative strength that he enjoyed before the stroke of paralysis from which he is now suffering.

The prolongation of his life is simply a matter of medical science, combined with the unlooked for vitality that the sufferer has developed. The end cannot, in the natural course of things, be far off now.

Mr. Booth lies helpless and practically unconscious in his apartment at The Players. His left side is completely paralyzed. One side of his face is drawn, altering the expression sadly. His eyes are half-closed. The only nourishment he is able to take is kumyss and milk.

It cannot be said that he recognizes those at his bedside. When spoken to he sometimes raises his eyes, but they give no sign of recognition. At frequent intervals he attempts to speak, but he is able to emit only strange, inarticulate sounds.

The spectacle presented by the beloved actor, stricken and beyond recall, is most painful. The few near friends that have been permitted to look upon him as he lies on his death-bed cannot speak of it without emotion.

Mentally Edwin Booth is dead now. It is true that his pulse beats and that he breathes, but beyond the mere semblance of organic life there is nothing. The light of intelligence will never again shine from the burning eyes that flashed their tragic rays upon the public during the wonderful career of triumphs that is now put a memory.

A Mirror reporter called at the Players' Club shortly before midnight on Monday and was told that Mr. Booth's condition was unchanged.

MATTERS OF FACT.

The Inspector may be leased on reasonable royalty with complete scenery and pictorial printing, from the author, Will E. Wilson, whose announcement appears in this issue of THE MIRROR. The Inspector has not been seen in the East for two seasons, but has been performed on the Pacific coast with great success.

Ernest Bartram, a clever comedy and character old man, who has been identified with 720-A, A Night Off, Roland Reed, and lately with Dr. Bill, is at liberty for next season.

There are a few good Summer dates open at the Park Theatre, Niagara Falls, N. Y., which are particularly valuable, owing to the great number of people that flock to this place for recreation and sight seeing.

Miss Henrietta Edica has been appearing with the New York Symphony Club for the past two seasons receiving very complimentary notices for her singing.

Buena Vista-on-the-Potomac has passed into new hands. T. P. Sheridan, of Washington, being the general manager. Buena Vista is but three miles from Washington, and has a very attractive Summer theatre, with a population of 2,000 to draw from. Mr. Sheridan will either pay or share. Comic opera, specialty and concert companies preferred.

"European," care of this office, a first-class violinist and conductor, desires to leave New York and settle in a small city. He would be a good acquisition to some country theatre orchestra.

Sydney Booth will be at liberty after May 27, his engagement with the Boston Museum closing on that date.

Dr. Lavieus's Bromo-Arsenic French complexion waters are claimed to be a positive cure for all skin diseases. Two weeks' sample treatment will be mailed postpaid on receipt of 6c. by the Forder Chemical Company, Duluth, Minn.

The Tuxedo Recter, a book containing original recitations which have been tested and approved by prominent elocutionists, has just been published by the Excelsior Publishing company, 29 Beekman Street, New York. It contains 222 pages, bound in extra cloth, top gilt. 75 cents.

"Success" will sell a half interest in a grand scenic production to a responsible manager, cheap.

Isabelle Ames, a pupil of Charles Leonard Fletcher, wishes an engagement for next season for light comedy and emotional roles.

George Hartz has leased the Amusement Hall at Long Branch, N. J. The theatre adjoins the West End Hotel and has a seating capacity of 1,000. Mr. Hartz is prepared to book for the Summer season. He can be addressed at 435 West Twenty-second Street, New York.

Fantasma is still proving a money winner for the Hanlon Brothers. It opened with an enormous audience at the Academy of Music, Chicago, last Sunday.

Rhea has engaged Frank Dietz to manage her new tour, which will begin about the middle of September. Her new play is entitled The Queen of Sheba, a subject which admits of fine scenic display as well as of poetic treatment. Miss Rhea advertises that all communications relative to the booking of dates should be addressed to Frank Dietz, 25 West Thirtieth Street.

THE WOMAN'S PAGE.

"We Must Have Rings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1212 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

The American Girl.

First 'mong the blessings this free land of ours Enjoys without stint, as the tropics their flowers, Indigenous product of our favored soil, Brightening our homes and lightening our toil, Unique in her person, her graces, her whims, No obstacle stays her, no rivalry dims Her lustre; no phase, in the unceasing whirl Of life, can resist the American girl.

Like her national bird, she is free as the air, Undaunted, with courage to do and to dare, To risk, where an impulse guides generous thought, The sneers of convention and weigh them as naught, While true to her order, the wealth of her heart To others less happy, its warmth will impart. A jewel of beauty, a bright, living pearl Is the kaleidoscopic American girl.

With nerves automatic, she vibrates between All phases of fortune, with conscience serene; If circumstance wills she should toil for her bread, Her hands deftly second a practical head. Should Providence smiling, ascribe her to reign Over a palace, she'd grace the most lordly domain. For elegance serves her best gifts to unfold, And naught can dismay the American girl.

In castle or cottage, at home or abroad, She's true to her country, her duty, her God, Executive powers her merits enhance, She forms her opinions as 't were at a glance, What'er she attempts, you may safely engage She'll achieve, from cooking to 'taking the stage. She is queen of the century, nothing can hurl From her pinnacled height, the American girl.

What to her if her father grew rich by his toil? What to her if her wealth only dates from his oil? What is birth but an accident? Purest of gold Has its own valuation, regardless of mould Her life, her achievements, she deems are her own, Self-reliant she stands on her merits alone, She's a wife for a poor man or bride for an earl, But always a loyal American girl.

SIGNOR LEE.

The Professional Woman's League.

The Professional Woman's League was incorporated at the office of the Secretary of State on Feb. 23, 1895.

It is one of the few societies organized and managed by women, having a distinct and earnest purpose and aiming at something higher and better than mere social enjoyment.

Although the League is less than four months old, it has a membership of three hundred, and about fifty women have filed the necessary applications and are on the "waiting list" of the club.

Mrs. A. M. Palmer is the President of the League, Mrs. McAuley is the Chairman, and Mrs. Gilman is the Secretary.

The members and officers wear a badge especially designed for them. There is a background of dull gold, surrounded by a silver laurel wreath. The initials, P. W. L., appear in silver letters on a square of dark blue enamel, and a tiny bow-knot of the enamel finishes the wreath.

Although the League appeals more strongly to the theatrical profession than to any other, literary women are eligible for membership.

The purpose of the League is to benefit professional women in every way, and as education is one of the best means toward the end desired, practical lessons in useful occupations, in literature, the languages and the dramatic arts are given at a merely nominal cost.

A feature of the society is the dress-making department. Women are taught to cut, fit, and make gowns and wraps. Their success in this work is proved by the fact that many persons who patronized them at first, simply to encourage and aid the League, have become steady customers, finding the garments ordered well made and tasteful, while the prices asked are invariably moderate.

The first gown made in the work-shop of the League was for its president, Mrs. Palmer. It was a combination of heavy black brocade silk and sapphire blue velvet.

A second gown, made for the same lady, has an umbrella skirt, broad revers starting at the waist line and ending in a cape at the shoulders, and huge, puffed sleeves in the 1830 style. The material used is a black and white striped silk, trimmed with steel and jet, and hand embroidered with glittering spangles.

Other customers of the dressmaking department, are Mrs. Croly (Jennie June), May Brooklyn, Jennie Enstace, Mary Shaw, Rosa Rand and Mrs. Robert Mantell.

About ten or twelve gowns are sent out every week, to patrons all over the country, from Chicago to New Orleans. Twelve women are employed as dressmakers by the League and the orders they receive for gowns come from outsiders, quite as often as from persons identified with the profession.

There are classes in French and German which offer instruction in these languages at a ridiculously low figure. For instance, a full course in French, costs but three dollars and a-half. As teachers are drawn from the ranks of the best known and most competent instructors in the city, it seems incredible that the League should be able to pay them the full value of their services. Yet such is the case, for the classes have so large a membership that the League is not only enabled to pay its teachers their regular price but finds this particular branch of its work most profitable.

Mademoiselle Lataille has charge of the French classes, and Miss Thunseld Iron is the instructor in German.

Lectures on literature and the drama are given twice a week, and for these no charge is made to League members.

At the last literary meeting a new play by Martha Morton was read.

Lessons in music are given at a price proportional to that charged for the languages.

A class in stage dancing is being formed, and it is expected that the teacher will be chosen from among the members of the

League. The French and German teachers are not members.

Drawing and painting classes attract the artistically inclined professional women.

A new department about to be opened is in the nature of a woman's exchange. Articles are offered for sale, their makers being members of the society, and a small commission is retained by the League on everything sold.

The rooms of the society are at 29 West Thirtieth Street, a comfortable brown stone building. The dressmaking department is on the top floor. The business office and social parlors are on the second floor. The office is prettily furnished and while it is especially devoted to business purposes, there is a dainty feminine air about the place, distinguishing it from similar apartments ruled over by mere matter-of-fact men.

As the work of the League necessitates a good deal of writing, the office has no less than three desks, and two secretaries are kept busy constantly.

On the wall is hung a placard bearing the words of the pledge taken by every member of the society. Over the mantel is placed a large blackboard giving the schedule for the week.

For instance, one learns from this board the days and hours on which the different classes meet and notification of events interesting to League members, is given in the same way.

A printed "Notice to Members," meets the eye on entering the office. It reads as follows:

"Kindly remember that this room is devoted to the business of the League and all conversation hinders work. You are, therefore, politely requested to use the front room for reading and social purposes."

The front room is a sunny, attractive place, furnished with comfortable chairs and convenient tables. It is well supplied with newspapers. A handsome light wood piano, from the factory of Messrs. Gildermaster and Kruger, stands in one corner and is adorned by a bust of Elsie Leslie, taken from her photograph at six years of age. It is the work of J. S. Hartley.

The walls of the room are brightened by well selected pictures and photographs of familiar faces in the profession.

Behind glass cases, at one side of the room, are shown the articles offered for sale by the Woman's Exchange branch of the League.

Although work is the ruling spirit of the society, it has its social side. An annual meeting is to be held, to which the friends of members will be invited.

The first of these public meetings takes place May 29, at some public assembly room yet to be chosen by the officers.

About one thousand invitations will be issued and it is probable that the membership of the League will be greatly increased by this opportunity to become acquainted with the present members of the society and to learn more fully the purpose and value of their organization.

The League is most assuredly worthy of the encouragement and co-operation of every professional woman.

Its beginning has been attended by prosperity, due to good management and it is confidently expected that future years will see a triumphant continuance of its present.

Another Pictorial in French.

He useth the scissors. The air is perfumed with the odor of damp ink and the tender fragrance of old newspapers. The pen is rusty and the brain needs rest. He useth the scissors. The day is dying and the room grows dark but on the morrow the paper must appear. The rustling of exchanges breaks the silence and the sound of clipping greets the wearied ear. He useth the scissors. Rejected contributions are revented for things available have failed to come to time. A voice rings out exultant through the gloom. "None copy needed!" is its fateful cry. But thought is dead, ideas refuse to flow. Weapon in hand he seeks repose from care. He useth the scissors.

THE PRINTER'S DILEMMA.

Portia's Portrait.

One of the most impressive pictures at the exhibition of the Society of American Artists was the portrait of Minna Gale-Haynes as Portia. The painting is the work of Frank V. Du Mond, who has succeeded in making a good portrait as well as a beautiful picture. The handling of the scarlet tones in the glowing costume of his subject is really a remarkable piece of work. Without exaggeration, one may safely assert that Mr. Du Mond has achieved a triumph, a result in which he was probably aided by the exceptional beauty of the woman he has done full justice.

Actor and Poet.

The name Simcoe Lee, attached to the poem which opens our department this week, will arouse many pleasant memories in the hearts of veteran playgoers. From his present residence, the Forrest Home, Mr. Lee sends this tribute to the American girl.

Looking Backwards.

Herr Von Prittwitz Palm, the inventor of The Crystal Maze, has patented an arrangement of mirrors which should win him the heartfelt gratitude of every woman, for it enables one to see the back of a gown without turning the head or twisting the neck. The mirrors are set at such angles, that while facing one, you get a complete view of your back in another. Actresses, whose costumes must of necessity be perfect from every point of view should find this invention of great value. The mirrors are so arranged that but little space is required for them and taking their utility into consideration, their price is not exorbitant.

A Fanny in Paris.

Loie Fuller's success in the serpentine dance in Paris has given rise to a number of new fashions. The daintiest of these novelties are the fans that bear her name. They

are made of black gauze. In the centre is painted a serpentine dancer, while from either side of the fan come sketchy streaks of blue, green or yellow to simulate the effect of the colored calcium lights used in the dance. A fac-simile of Miss Fuller's autograph is placed below the figure which is supposed to resemble her.

An Assorted Catalogue.

If actresses in general had looked with favor on that supreme abomination, the hoopskirt, its adoption by women in every rank of life would have been an assured fact. In the olden times, before France was a republic, the women of the court set the fashions for the world. To this day our best ideas in dress are born in Paris, but their sponsors in baptism are the queens of the French stage rather than the brilliant butterflies of an effete aristocracy.

Points for This Girl.

The shirt waists sold in shops are made for short-necked, short-armed women. The plump little soubrette may rejoice over this indubitable fact, but the angular tragedienne must needs despair. The tall, thin woman has been neglected or forgotten by the manufacturers of outing waists, and if such a one desires to look well and feel comfortable, she will be obliged to have these useful garments made to order. The most popular makers of shirtwaists in New York are the Haas Brothers, whose establishment is in West Twenty-sixth Street, near Sixth Avenue. They turn out very good work in the way of cloth gowns and wraps, but they make a specialty of outing costumes in serge and duck. The shirt waist department is quite distinct from the tailoring branch of their business. The prices are moderate. One can get a pretty and serviceable Oxford shirt for three dollars, the material being supplied by the firm. No "trying on" is necessary to secure a good fit. A few measurements are taken, and in due season the garment is sent home, and in nine times out of ten it proves satisfactory.

How to Acquire a French Accent.

Anyone that despairs of acquiring a French accent, at short notice, would do well to buy a certain text book, which professes to guide Frenchmen to a correct pronunciation of the English language. I will quote a few phrases, in proof of my assertion, and it may be that from them, you can get a complete vocabulary for your role without having recourse to the book itself. But if you do not buy it you will miss a great deal of fun.

A word of explanation to start with: a French is pronounced as though it were written thus—*ah*; *i* becomes *ee*; *e* has the short sound of—*a*.

Now you shall count—*On-oune*, *ton*, *tri*, (*ee*), *four*, *faive*, *six*, *seve-un*, *aite*, *name*, *taine*, *alleve-venne*, *ton-eeve*, *teurtime*, *fourtime*, *liffetime*, *ton-eeve te*, *teurte*, *e-oune-dredde*, *ton-oune-dredde*. 4 *tao-zeune-de* (1,000), *e-millonne*.

This is the extraordinary manner in which the unwary Frenchman is told he should pronounce our numerals.

To continue, *di feurst* is given for the first, *di se-queune-de* for the second, *di aitre* for the eighth, *di tou-elfte*, the twelfth, *di teurtime* for the thirteenth, there is no sound of *th* in the language, so the guide gives *dey* for *they*, *daw* for *thou*, etc.

In fact the letter *h* has puzzled the compiler every time he has tried to give its proper pronunciation. He finally abandoned the attempt and gives *you av* for *ad* for to have had, *ai* *shoode av* for *ad* for I should have had, *dat* for *that*, *ee* *ass finishe*, *cey* *ion plize*, *ave di goude nesse*, for if you please and have the goodness, *le esse misse*, yes, mis; **aile ion tel mi*, will you tell me; *ai spit Enne-gliche* *e lit-eulpeasse* di *bottur* (butter), *some tchize*, some cheese, *ai* *am veur ouelle*, I am very well; *Maie comme-pli-mine-te* *ion iour jah-deur*, my compliments to your father. In all the foregoing phrases, remember that *i* has the sound of *ee*.

Now, bear in mind that *e* has the sound of *a*. *Thay ee e ougue*, there is a knock; *pre be si-tende*, pray be seated; *ai* *doute believe e over de ave ite*, I don't believe a word of it; *ai* *tink* not; I think not; *no sotch ting*, *Quate*, what; *it is oune ouerde ave*, it is unheard of; *av appiaie anme*, *Olde iour toune-gue*, *ai* *amme e-chemme* *ove ion*. That remark means, hold your tongue.

I am ashamed of you! *Maie oune-keule* is my uncle; *laite di fai-ar*, light the fire; *al nah-it*, all night; *no think ion*, no thank you; *ai* *amme kunnne-gré*, I am hungry; *di cloque djuce te strogue*, the clock just struck; *e liffetele ou-ague*, a little walk. *Quite-cho on-e*, means which way; *ou-ite im*, with him, *ou-aire doze I live*, where does he live. *He parze*, it pours; *ni on ire-ze de*, New Year's Day; *ai* *mosse-te*, I must; *di-a-grie beule*, disagreeable; *desse-patize*, despise; *ton koh-a-rcule e scarpente*, a serpent; *e donne-ki*, a donkey; *off-ave ouerde*, afterwards; *e ma-ouss*, a mouse; *e ship*, a sheep; *di sou-a-lo*, the swallow; *di hos-beude*, the husband; *ou-a-teur*, water; *di skait*, the sky; and *di t chait-id*, the child.

Have I given you enough or *av* *ai* *gi-fen ion i noffe*?

Don't let me discourage the purchase of such a valuable work as the one from which I quote. From cover to cover it is "good founne."

E. V. SHERIDAN.

THE BANQUET TO LOUIS ALDRICH.

The banquet to be given on Thursday evening next at the Arena by Edwin Forrest Lodge, Actors' Order of Friendship, in honor of ex-President Louis Aldrich, will be presided over by President Edwin Knowles as toast-master. The toasts will be responded to by A. M. Palmer, Stuart Robson, Roland Reed, M. J. Pickering, General J. H. Warwick, Milton Nobles, F. F. Mackay and others.

James Horne has re-engaged to play the part of Captain Temple in The Soudan next season.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM..... American
ALHAMBRA..... Continues
CABARET OF MUSIC..... Fortuna
CANDID..... The Wild's Woodruff
CHICAGO OPERA HOUSE..... The Dancing Wagon
CLARK STREET..... Tony Pastor
COLUMBIA..... F. B. Sather
GRAND OPERA HOUSE..... Sal Smith Russell
HAYMARKET..... Jeffries Lewis
HOLLEY'S..... Annie Bailey
MCCORMICK'S..... Augustin Daly & Co.
SCHILLER'S..... Black Crook
WINDSOR..... Charles Frohman's Comedians
Uncle Tom's Cabin

PHILADELPHIA.

ARCH STREET..... Moore and Mack's Imperials
CHRISTIE STREET..... Triph's Children
CHRISTIE STREET OPERA HOUSE..... Kelly and the 300
EMERALD..... The Whirlwind
FORSYTH'S..... East Lane
GRAND..... Stephens and Burdick
GRAND AVENUE..... The Clipper
LYCUM..... Sally Bonds Burlesque
NATIONAL..... House on the Beach
PEOPLE'S..... Palace of New York
PARK..... The Rivals
STANDARD..... Keep it Dark

BOSTON.

BOSTON..... Spinn of Life
BOWDOIN SQUARE..... Ed. Barry
GLORIE..... Ticket-of-Love Wan
GRAND OPERA HOUSE..... Messenger from Jarvis section
HOWARD ATHENEUM..... Astorbury
HOLLY STREET..... Shore Acres
MUSEUM..... Temperance Town
PARK..... S. S. Willard
TREMONT.....

PITTSBURG.

ALVIN..... The Lilliputians
BROADWAY OF MUSIC..... Seton and Watson
BOJOUR..... Harry Macy
DUQUESNE..... Murray and David Opera
GRAND OPERA HOUSE..... Uncle Tom's Cabin
HARRIS..... Two Johns

BALTIMORE.

ACADEMY..... Trust of Society
HOLIDAY STREET..... Gray and Stephens
MONUMENTAL..... London Society Girls

WASHINGTON.

ALHAMBRA'S..... Jackson Com. Opera
BLIOT..... Rungled Up
LYCUM..... Ada Dixon Burlesque

CINCINNATI.

GRAND OPERA HOUSE..... Lawrence Harley
PEOPLE'S..... May Howard Burlesque

CLEVELAND.

JACOBI..... Power of Gold
LYCUM..... O'Dowd's Neighbors
STAR..... City Sports Burlesque

ST. LOUIS.

OLYMPIC..... Lyceum Theatre Co.
POPE'S..... The Inside Track

KANSAS CITY.

COATES..... Marie Wainwright
GRAND..... Lewis Watson

MILWAUKEE.

BLIOT..... Uncle Tom's Cabin

ST. PAUL.

GRAND..... A Fair Rebel
METROPOLITAN..... Country Circus

MINNEAPOLIS.

BLIOT OPERA HOUSE..... John F. Sheridan
GRAND..... Wm. H. Crane

DENVER.

TAIOR GRAND..... Primrose and Wes

SAN FRANCISCO.

BALDWIN..... Nat C. Goodall
CALIFORNIA..... Hailon and Hart

CUBA.

Fanny Davenport has bought a Summer house at Dunbury, Mass.

The Casino Opera company will open a season of Summer opera at the Academy of Music, Jersey City, on May 29, with The Bohemian Girl. The following well-known people are in the cast: Lucille Meredith, Marion Chase, Ollie Tremaine, Henry Peakes, Charles Shackford and J. B. Bradley.

The Supreme Court has dismissed the complaint of H. C. Miner, who sued Augustin Daly to recover \$5,000 damages because the latter refused to protect for the former, to whom he had sold the play of Roger La Honte the American rights thereto.

Hans Richter has declined the offer of \$12,000 a year to take the direction of the Boston Symphony Orchestra, to fill the place left vacant by Mr. Nikisch, and he has also decided not to come to the World's Fair where it was expected that he would lead several concerts. The cause given is that if Richter should leave Vienna before 1897, he would forfeit a pension to which he will then be entitled.

Morton and Kelly and Stella Norton have joined Sefton and Watson's Comic Opera and Vaudeville company, which is playing at the Academy of Music, Pittsburg, Pa., and with which Harry C. Bryant is said to have made a hit.

The new drop curtain for H. D. Clark's Ninth Street Opera House at Kansas City, Mo., it is said, will cost \$1,500.

Fred. Darcy and wife sailed for Europe on the Egyptian Monarch on Saturday. Mr. Darcy will arrange in London for the production of his plays, and will be the foreign agent for T. H. Winnett.

The Upper Hand, in which Edward P. Sullivan is the leading feature, has proved a decided success, it is said. Although beginning late, and under inauspicious circumstances, its merit was instantly recognized and managers of prominent theatres have opened their time for it. It will fill week stands at the Grand Opera House, Pittsburg, and at Jacobs' best houses, and will probably close the preliminary Summer season at Thomas' Academy of Music, Montreal, of which city Mr. Sullivan is a native, and where he began his professional career under J. W. Buckland and Ben de Bar. Two weeks of the Summer season are held for it in this city, provided new scenery can be finished in time. George Heitman has the contract to get up four complete settings for next season which, with a span of horses, a saddle pony, and Charles Willard's big Newfoundland dog, make the representation varied in interest.

The gypsy booth at the Press Club Fair owes much to the untiring work of a number of actresses, among them being Maggie Lealand, Nellie Regan, Gipsy Alcott, Pauline Willard, Grace Addison, Jennie C. Wilder, and Florence Gerald. Much credit is due Mrs. Wade, of J. J. Spies' office, for procuring the services of prominent professionals: Mr. Muller, male soprano; Carrie Pryor, contralto, and the mandolin sextette from Panjandrum, by permission of Mr. Hopper, appeared in the gypsy encampment on Saturday evening.

STEELE MACKAYE'S MONEY MAD

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FOREIGN NOTES.

In the theatre at Lemberg, the capital of Austrian Galicia, last Tuesday night, after Delcruk, a prominent actor in the play in progress, walked to the footlights, drew a revolver and blew out his brains. Great confusion and excitement followed, and many women fainted at the sight. The actors were paralyzed with horror, and it was some time before the curtain was lowered and the body shut from view. It appeared that the suicide was prompted by jealousy. In the company was a young and handsome actress of whom Delcruk was enamored. It was supposed that his love was reciprocated. During the play the actor detected that his sweetheart was flirting with a man in one of the stalls. Between the acts he upbraided the girl for this. She treated the matter lightly. When they went on again, the lover saw that the flirtation was renewed and killed himself.

According to *The New York Dramatic Mirror*, says the *Review*, "the son of A. W. Finero is a staff-writer for the New York Sun, and has become a permanent resident of Paterson, N. J." Either this son must be very young, or "Finny" must have concealed his own age with considerable success. Though, when you come to think of it, that kind of life—Well, well, no matter. I'm a bit of a woman myself.

Wagner's Walkure was produced in Paris for the first time on Friday night, and is said to have made a profound impression. It was well staged and dressed and admirably sung at the Grand Opera.

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NOTICE.

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HANLON BROS. A. O. O. F.

The ANNUAL Meeting of EDWIN FORREST LODGE, NO. 2, A. O. O. F., will be held in the new lodge rooms, No. 2 West 27th Street, on Sunday, May 22, at 2 o'clock P. M. The annual reports will be read and the officers for the ensuing year will be elected. EDWIN KNOWLES, President. LEONARD GURNEY, Secretary.

SPECIAL.

THE FIRST ANNUAL BANQUET OF EDWIN FORREST LODGE, NO. 2, ACTORS' ORDER OF FRIENDSHIP, will be given at "THE ARENA," 25 West 27th St., on Thursday evening of this week, at 8 o'clock. To be given in honor of Past President, LOUIS ALDRICH. The price has been placed at \$1.00 a cover. Brothers who wish to be present will please communicate at once with
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You may remember that you sent me Specimens of Five 3 Sheets for THE U. S. NATIONAL MUSEUM AT WASHINGTON, with which I am also connected. These have been mounted and placed on exhibition in the Museum.

To Mr. A. S. SEER.

Yours truly, S. R. KOEHLER, Curator Print Dept.

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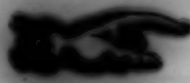
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